

VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

October 2, 1963

Mrs Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

Thank you very much for your kind letter of September concerning our Marin watercolors. I am enclosing photographs of four of the five drawings as we have no photograph of the fifth "Hills" done in 1918. You will note that one is a two faced one "landscape" and "Stonington Harbor" 1923 and it is this one we are most interested in turning in towards something by Stuart Davis or Ben Shahn. All of the drawings were given to us by Edna Bryner in 1950 who had acquired them from Paul Rosenfeld, the writer.

We also have another problem. When Katherine Kuh was here she saw our Morton Schamberg and suggested that one of the relatives would be interested in acquiring it. We have been in correspondence but have no idea as to a fair price. I am enclosing a very poor snapshot. The picture is 20 x 16 and was also a Brner gift and ex Coll Rosenfeld.

One last question: We are in the process of revising our insurance lists and would greatly appreciate it if you could give us some idea of the current value of our Marsden Hartley "Indian Composition" 49 3/4 x 47 3/4". We also have two smaller Hartleys which we don't know what to do with. Do you have any ideas? I am enclosing photographs of them.

Thank you again. I am looking forward to seeing you later this month.

Most sincerely,  
The signature of Thomas J. McCormick, Director of the Art Gallery.  
Thomas J. McCormick  
Director

*back side*  
1 1/3 x 16 1/2 "

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Dear Mrs Hafford

We regret that we won't  
be in New York on the  
30th but we'll certainly  
be in sometime in  
October.

It seems that every  
time we stopped at

1817 Hillcrest Road  
The Villa Bonita Apts. 41  
Hollywood, California, 90028.  
Tel. No 3-7980 (unlisted)

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is he published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

September 30, 1963.

Dear Mrs. Halpert:

You may remember my last year's inquiry and your  
answer of September 12, in which you called my attention to the fact,  
that of your gallery's specializing mainly in American art.....

Nevertheless, and since according to reliable statistics  
the tendency for French quality post-impressionist, contemporary master  
paintings has been following a stiff upward trend with prices increasing  
during the last 12 months about 100%, I thought you might be interested to  
learn, that I accepted the representation and promotion, of two gold-medal-  
winning, high class Parisian artists' creations. The delightful products  
of their highly original, individualistic brushes, that have been acclaimed  
mainly by advanced collectors of France, but never sold in this country.

Never offered in this country for sale.

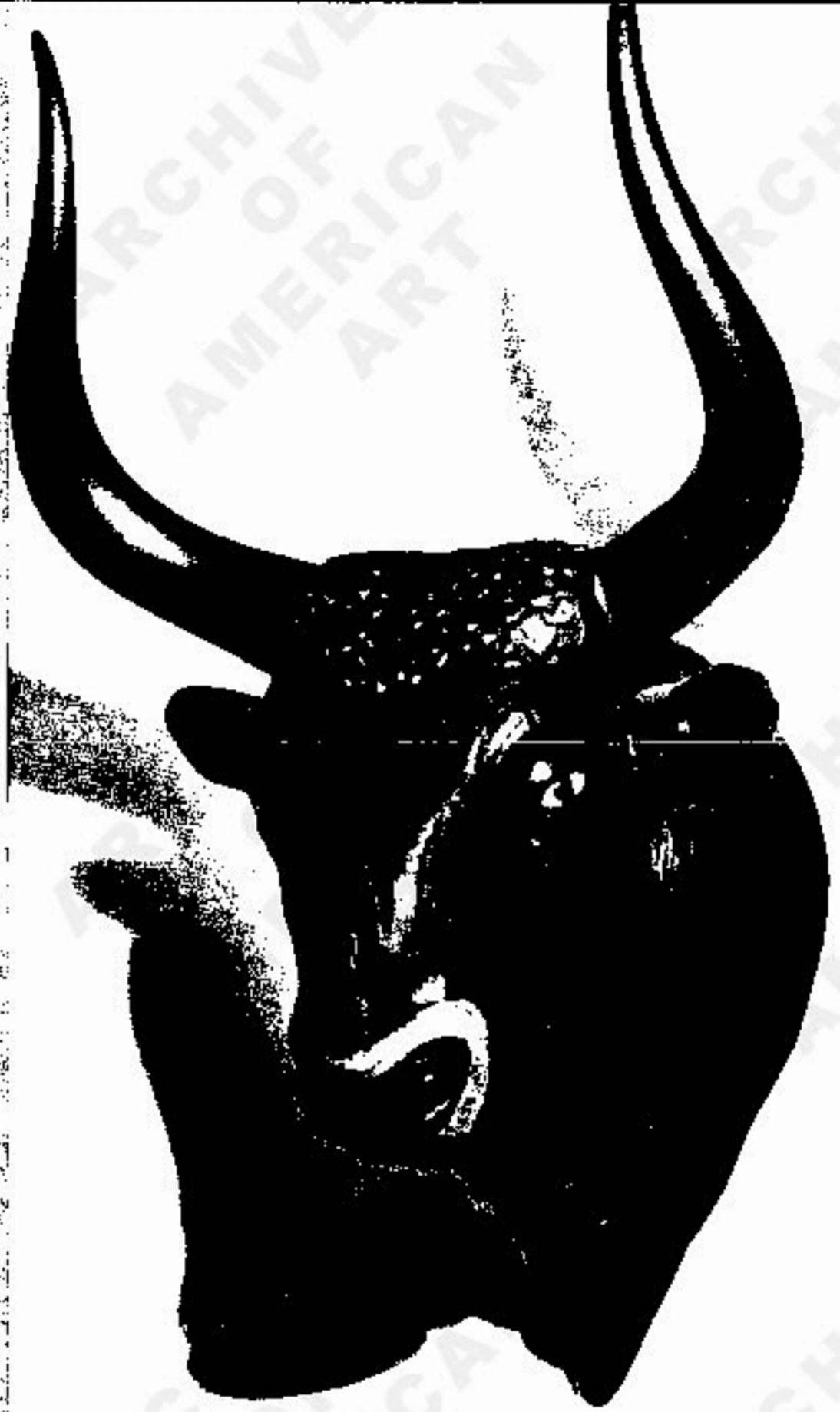
Will you please let me know, whether you would be interested  
yourself, or eventually offer suggestions, along my endeavour. I shall  
have very soon some photos and color slides, which I eventually could mail  
you for your consideration.

Thanking you

Sincerely

*Marianne M. Rubner*  
Marianne M. Rubner

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# VETERINARY PRACTICE

SPRING 1963

obtained from the artist/collector named and that he or she may not be available when you ship. If it is my opinion that the artist is deceased or that he or she is not available, you will be given an address to send your material to and I will be responsible for its safe arrival. Please let me know if you would like to be paid in advance.

Very truly yours,  
October 7, 1963

Mr. Thomas S. Tibbs, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

cc: [unclear]

Dear Tom:

Needless to say, I am most grateful to you for shipping the E. P. Cummings painting to us. To date I have been having considerable difficulties as I have been obliged to work largely with photographs and color slides which gave me no data pertaining to titles, media and date. Seeing a hand-made picture will be a great help and I do hope that you - unlike the others - listed the pertinent facts for the delayed catalogue.

Of course I am delighted that you are ~~preparing~~ assembling the exhibition of "Signs of the Times". When I return from my weekend in Boston, which includes the opening of a Downtown Gallery exhibition at the Rose Gallery of Brandeis University; a church wedding and subsequent reception in honor of the bride and groom - Mr. and Mrs. William Lane; and a meeting with Dan Rich; plus a few social dates more relaxed in nature - I will assemble some of the publicity which I may have in duplicate relating to our exhibition of Signs and Symbols. As you know, this took place during our famous newspaper strike and I regret that I cannot send you the T. V. report which was screamingly funny as they combined the reportage of THE SIX PAINTERS AND THE OBJECT and SIGNS AND SYMBOLS, which opened on the same day.

It just occurred to me that, in addition to the objects we borrowed from Williamsburg and many, many more from the Shelburne Museum which really has the cream of this material, as indicated in the catalogue, we showed some of the Folk Art belonging either to me personally or to the gallery. These have no credit line in the catalogue for obvious reasons. I would also like to obtain for you the early Indians which belongs to a private collector living directly across the street. He could deliver it to us for shipment with our material.

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October 11, 1963



Dear Mrs. Halpert:

Thank you for your kind note.

May I see you either in the afternoon of Oct. 17, or the morning of Oct. 18? I am leaving New York again around noon of the 18th. I would very much like to see things that night be available to us.

With very best regards,

Sincerely yours,  
Gudmund Vigeland

Gudmund Vigeland, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia

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October 16, 1963

Mrs. Nelson B. Delavan  
R. D. 2, Box 100  
Seneca Falls, New York

Dear Mrs. Delavan:

The current exhibition is drawing such large attendance that I have been remiss in several instances, among them overlooking the fact that you wished to have the invoice made out in your name. I hope you will forgive me and I am now enclosing a corrected copy, following your instructions.

I am very pleased that you acquired this example of Marin's work, but will certainly follow your wishes in the event that you would like to exchange it for another example by this artist at some future time, although I'm quite convinced that the longer you live with the painting, the more you will enjoy it. It was so nice meeting you and I hope you will pay us a visit again when you are in New York.

Sincerely yours,

EGH/tm

Dear Mrs. Holleman - I'd like a  
little time to meet you at the Brundage  
Museum (of a Sunday exhibit) or an ex-  
hibit interested in Beck Preleus  
- 7 wgs. 7 N. H. - Is it repro-  
duced anywhere? Do it photo?  
I don't I need a photo of that if  
I shall be in N.Y. soon and see it  
at an exhibition.

Patricia Smith  
Albert Schweitzer

Oct. 8, 1963

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM  
EASTERN PARKWAY, BROOKLYN 38, NEW YORK  
TELEPHONE, NEVINE 8-5000

OFFICE OF THE DIRECTOR

Mr. Thomas S. Buechner  
thanks Mrs. Edith Gregor  
Halpert for the kind invitation  
to the Preview Reception  
on Monday, September 30, but  
regrets that he will be unable to  
attend.

October 8, 1963

Mr. William Lane  
Colman Street  
Lunenberg, Massachusetts

Dear Bill:

Our current exhibition is such a hit that I just haven't had time to dictate, write or phone. However, with the extra time allotment, everything will be in order for you. I have written to Jim Foster, formerly Director of the Santa Barbara Museum and now replacing Robert Criffeling, who retired as Director of the Honolulu Academy of Arts. I have also written to Tseng Yu-nio, whom I would love to have you meet, and Edward Stasack, who will be delighted to give you the grand Pali tour. In any event, I think Sandy and you can make your decisions regarding your form of entertainment - but I would love to have you meet these people and I know they will be delighted to have such distinguished visitors and such a beautiful bride.

As ever,

EGH/tm

The ~Hrs. Allan D. Emil  
regret they cannot  
attend  
the Preview Reception  
on Monday, Sept. 30<sup>th</sup>  
at the Downtown Gallery

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[Encl. Winthrop Laboratories 10-2-63]

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purchaser is living, it can be assumed that the information  
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October 14, 1963

Mrs. Edward Marcus  
4007 Stonebridge Drive  
Dallas, Texas

Dear Betty:

As I was under the impression that you were planning your exhibition for "young collectors" very shortly, I am eager to have your reply to my letter of October 2nd, indicating which of the Tseng Yu-Ho paintings you wish to have sent together with the Doi you selected entitled FLEETING CLOUDS. Won't you please let me know at your earliest convenience and if possible return the photographs of those in which you are not interested.

No doubt you have been advised that the Murchisons bought both of the paintings and that they have been shipped to Dallas. You planned to use one of these in your exhibition.

I hope you will forgive my persistence, but there is so much interest in her work that I don't want to create any further confusion.

My best regards,

Sincerely yours,

EGH/tm

October 2, 1963

Mrs. Edward Marcus  
4007 Stonebridge Drive  
Dallas, Texas

Dear Betty:

As you gathered, we are dripping with new personnel and I have become somewhat confused here and there.

While I was under the impression that you selected two paintings by Tseng Yu-Ho - one for a personal purchase and the other for your forthcoming exhibition, I find that the list contains four titles. I telephoned your hotel the following day, but learned that you had already checked out. Thus I decided to send you the photographs of all four and would be most grateful if you would return all four indicating which is which. I am under the impression that you decided on DISPERSE for yourself and SECRETS OF LIFE for the show, but want to make completely certain.

We are all right with the Doi, the title of which is FLEETING CLOUDS. And so the season begins with its usual complications, but we will be straightened out very shortly. In any event, it was a great pleasure to see you. My best regards to Eddie.

Sincerely yours,

EGH/tm

Albright-Knox Art Gallery  
Buffalo 22, New York

September 30, 1963

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Smith has given me your letter to answer as I am organizing our Niagara Falls exhibition. Mr. Murdock who was working on the show wrote to you for ideas in June and Mr. Donson replied and told him of the works at the Abby Aldrich Rockefeller Folk Art Collection. Since that time we have requested and been granted the loan of several of their works.

We certainly are including nineteenth -century artists and in fact the show is entitled 'Three Centuries of Niagara Falls; Oils, Water Colors, Drawings and Prints'. We would appreciate hearing your thoughts and ideas about ~~tiny~~ possibilities for the show. I will be looking forward to hearing from you.

Yours Sincerely,

*Ursula Eland*

Ursula Eland  
Curatorial Assistant

University of Notre Dame

Notre Dame, Indiana

The University Art Gallery

September 30, 1963

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Considering the terrible stress upon your time on the day that I visited the Downtown Gallery, I was deeply grateful to you for giving me so much of it so patiently. It was a distinct pleasure to be with you and to work with you in making selections for our Pennsylvania German show. Your own vital interest in this lively folk art is stimulating, and I find myself becoming more and more interested in the exhibition which we are trying to round out this week.

Really I must not impose upon you too much, and after carefully considering the list which I made there, I have tried to narrow it down to about ten or eleven items from your own collection, and about four or five items from Williamsburg and Shelburne. As I told you there are several Pennsylvania museums also cooperating in this loan.

The pieces which it seemed desirable for me to ask for are as follows; however you are so adept and keen at these works, that I would very gladly make any change you suggested yourself:

- 1. Birth certificate #1300 Johannes 1/4
- 2. House blessing #853
- 3. " " #1543
- 4. Wooden rooster (Schimmel) - 1
- 5. Iron rooster molding
- 6. One or two chairware figurines
- 7. Bird fraktur- a la klee #1473
- 8. Confirmation record #1280
- 9. Pen drawing #1348
- 10. Two Pennsylvania portraits #282, 283 c. 1750
- 11. Keible weathervane #1211 Cow & Bull

Besides these items I was very fond of a book page, #P728 from the Williamsburg collection, and several items from Shelburne. Would you rather that I write directly to Shelburne, or do you prefer to make this request for me? The items which were pleasant to me were a praying figure in chalk, #1411 A & B, some chalk doves, #1620, and an

October 4, 1963

Mrs. Esther Bear  
1125 High Road  
Santa Barbara, California

Dear Esther:

I want to acknowledge receipt of the Dole collage which looks very handsome indeed and I am delighted to have it for our Christmas show. If you can send on a couple of photographs of other examples which may be available, I would very much like to have them.

Meanwhile, I am enclosing my check which I am making out with my own lily-white hand as I have no bookkeeper at the present time.

We finally opened our 38th Anniversary Exhibition and from here on perhaps life will be less hectic than it has been, what with the painting and refiling and all the requests from practically 50% of the museums in the country. I am really becoming more and more weary and more and more crotchety, but having an open store in New York just ain't no fun. At the moment, I am working on some new plans so that I can get out and see more than I do at the present time.

It was great fun to be in Santa Barbara but even there, much as I enjoyed it, I got very little rest and certainly did not carry out my original plan which had to do with a continuous sunbath, lazing on the beach. As a matter of fact, I don't recall seeing the beach while I was there, but I loved seeing such old friends as you and others and I do want to thank you once more for the delightful party which started me off on my social life in S. B.

Do come and see me some time. My very best regards.

Sincerely yours,

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October 12, 1963

Mrs. Miriam Rogers  
71 Williston Road  
Brookline 46, Massachusetts

Dear Mrs. Rogers:

Thank you for your gracious letter and your catalogue.

The selling price of the Marsden Hartley entitled BACH - PRELUDES ET FUGUES is \$3000.00. This is one of a series of four paintings by Hartley relating to Bach and was purchased as a unit from the artist Carl Sprinchorn, who acquired them directly from Hartley many years ago. They have been exhibited widely in major museums throughout the country, but as our archivist has not made any entries for quite some time, I have no immediate record of where they were reproduced.

I hope to have the pleasure of seeing you in New York and will certainly arrange to see your next exhibition.

Sincerely yours,

ECH/tm

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Harcourt, Brace & World, Inc.

757 THIRD AVENUE, NEW YORK 17, N.Y. 572-5000 CABLE: HANBRACE



October 1, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Thank you for letting me know about the final plans for your e. e. cummings exhibition. I am enclosing a copy of our biography on Mr. Cummings, which has been approved by Mrs. Cummings. I will look forward to hearing from you when your plans have jelled.

Cordially,

*Hilda Lindley*  
Hilda L. Lindley

HL/sr  
Enc.

With a view of this, and also the fact that the author of the original paper had

October 16, 1963

Mr. Jim Sirmans  
Rogers and Cowan, Inc.  
598 Madison Avenue  
New York 22, New York

Dear Jim:

It was very thoughtful of you to write me and offer me a job as an actress. Would you mind mentioning the program?

I agree with you that our timing got somewhat messed up, with much too little time for advance publicity and for "ticket buyers". We both worked very hard and, as far as the gallery is concerned, it really became almost a nightmare - with rush calls, transportation problems, and even problems with soft drinks. It actually meant a great loss to us business-wise as it is not the type publicity of value to the gallery. As a matter of fact, in some instances it was rather unfortunate. However, I did this entirely for the benefit of the Whitney Museum and was therefore dreadfully disappointed when the contribution from Goodson-Todman was so much less than I expected. Even with my equal contribution, it is way below the figure I had in mind. I thought I would write to you frankly about this matter as our relationship until the last moment when I lost my temper was really most pleasant and one which I hope will be continued on a neighborly basis.

From the clippings we have received through our bureau, I feel very strongly that the publicity for Goodson-Todman was of tremendous value. We stooped pasting these up in our books and I'm now enclosing the last few days collection as an indication of what would be considered in our field the most extraordinary coverage of all time. This, as you know, is only a small fraction of what had appeared. I notice too that the reportage covered every state of the union and, based on the number of organizations that have called me subsequently asking for a show of some kind or other, I realize that it must be extremely valuable to Goodson-Todman. Again I deplore the fact that the art world gained so little in comparison. The cost involved to us was tremendous in more ways than one and, as I mentioned before, there was no return whatsoever of value to the gallery.

I thought it would be best to get this off my chest so that our future contacts will be pleasant. I do hope to see you again in the

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ab  
affair  
✓

October 11, 1963

Mr. Bernard Osher  
Golden West Savings and Loan Association  
1632 Franklin Street  
Oakland 12, California

Dear Barney:

So you too have become a Californian. Did you  
give up the Maine venture or are you commuting?  
Of course I hope that, if the latter, you will  
come via New York, as you know how much I like  
seeing you. As far as I'm concerned, it seems  
rather certain that I will not have an oppor-  
tunity to visit the West Coast again for quite  
some time.

Do give my best to your charming sister and bro-  
ther-in-law.

Sincerely yours,

EQH/tm



October 7, 1963

Mrs. Louis Allen  
546 South Limpau Boulevard  
Los Angeles 5, California

Dear Mrs. Allen:

For your information, the current insurance valuation  
of the painting listed below is \$3500.00

Abraham Rattner oil ROGGE DEL CAPO I, 1961 29x23 3/4

Sincerely yours,

EGH/tm



U. S. INFORMATION SERVICE

THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

Bennett Schiff

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American Embassy,  
Nicosia, Cyprus

October 14, 1963

Dear Edith--

Helle. Your announcement for the opening of the season arrived here recently on the very day of what was always for me a happy occasion. It brought with it, naturally enough at this bright Autumn New York season of the year, a stab of nostalgia.

Nine months have passed, somehow, since I arrived. Things go well. It is a different experience. The habituated New Yorker discovers there are other places in the world with other things happening in them. You know that I had gone as a consultant to the Peace Corps in Washington something like a year and a half ago. This led to an invitation to stay on permanently there and also one of an appointment in the Foreign Service. For a boy from Cherry St., who had just played in Europe before, number two offer was an exciting one. Here I am. Had the right offer arrived in New York, somehow connected with the field of Art--my best experience in over 20 years of journalism--I would, of course, have stayed on in what is for me the world's only city. And yet, one must continue to take steps forward into different places. It was time to leave New York. Having left, coming back will be better. When that shall be I do not know. We will see where future steps lead.

I've run into something here which I would like your advice on. This explains the accompanying slides. I believe the painting may very well be a Titian. At least, he painted a number of others in this series and this one seems first rate and authentic. That's for the experts to decide. It is in the possession of a well to do lady here, the descendant of seven or eight generations of sea captains, the last one of whom settled in Cyprus about a hundred years ago. It has been handed down through the family for generations, unknown to anyone outside of it. The slides are not very good but are the best available here. Could you perhaps pass them on--you would know immediately to whom--to someone who might be interested. I think Madame would be interested in selling it. It is a beauty.

I'm coming home for a visit for my daughter's graduation next June. Suddenly she is 13 and splendid. I'll come in and say hello then.

All good regards.



## THE JEWISH HERITAGE FOUNDATION

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September 30, 1963

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

Last July we sent you a copy of Max Dimont's distinguished book, "Jews, God and History", which came to light through the behind-the-scenes efforts of our Jewish Heritage Foundation. I hope you have had the time to read it.

I understand Joseph Gaer is to see you Thursday. I am taking the liberty of sending you one of our Foundation pamphlets on him. You will find him interesting, well informed, and highly knowledgeable. If you can spend some time with him, it will be appreciated.

We still hope to produce an art auction to benefit the Jewish Heritage Foundation, with your good advice and counsel.

With all good wishes,

Sincerely,

Frank E. Hurd,  
Chairman

FEH:hl



## THE JEWISH HERITAGE FOUNDATION

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JHF Recd

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October 10, 1963

Mrs. Edith G. Halpert  
Downtown Gallery  
New York, New York

Dear Mrs. Halpert:

It was good to see you again and I was delighted with your suggestion, communicated to me by Frank Hurd, regarding the illustrations for "American Roots in the Bible".

I have spoken to Victor Weybright, the publisher who has the primary contract on this book, and he agreed to delay publication as long as necessary to collect and select the paintings for illustrations in this book. If you could give us an idea of how soon you would be ready to have someone look over the collection and make selections, I would then notify Victor Weybright of the New American Library to get in touch with you on this.

I hope the next time I am in New York (which may be very early in the spring) I will have a chance to get together with you and discuss with you a project we have on which we need your expert advice.

Keep well, and I know you will keep very busy.

Sincerely,



Joseph Gaer

JG:hw

# SAN FRANCISCO

MCALLISTER STREET AT VAN NESS AVENUE · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

## MUSEUM OF ART

15 October 1963

Not to publishing information regarding sales transactions.  
Searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

We are undertaking to bring to the Museum the works which have been requested for the collectors exhibition of the Society for the Encouragement of Contemporary Art. In this connection the Museum assumes responsibility for the collecting, packing, shipping of the works, insurance while on loan to us, and the return of works not sold.

Loan is requested of the following work selected by Mr. Paul Sack in your gallery:

Stuart Davis    "Pad Complet"    \$1,800

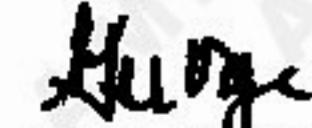
The exhibition dates are November 7 - December 1, 1963. Because time is very short, we would appreciate the completion and return of the enclosed loan forms as soon as possible. We have asked Budworths to collect the works. If for any reason the work requested can not be lent, please notify Budworths that it is not to be picked up.

Mr. Sack has asked us to convey his appreciation for the help extended to him on his visit to your gallery and for your cooperation in making the exhibition possible.

Mr. Sack would particularly appreciate receiving by air mail any available biographical material on the artist (enclosed form may be used, if desired). This will be used in presenting the works to the collectors for possible purchase. The material should be sent to Mr. Paul Sack, 3820 Washington Street, San Francisco 18, California.

May we stress again the importance to us of complete and accurate information on the loan forms, especially as concerns price, insurance value, etc. Your prompt response will be greatly appreciated.

Sincerely,

  
George D. Muller  
Director

  
[unclear]

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may be published 60 years after the date of sale.

October 4, 1963

Mr. William F. Gadge  
Art Director  
REDBOOK MAGAZINE  
McCall Corporation  
230 Park Avenue  
New York 17, New York

Dear Mr. Gadge:

I hope that you will be pleased to learn that Ben Shahn  
agreed and, as a matter of fact, was pleased with our  
selection of ITALIAN LANDSCAPE #2 for reproduction in  
REDBOOK MAGAZINE.

I am writing to ascertain whether you also obtained the  
permission of the Whitney Museum and have arranged for  
the reproduction of this specific painting. Won't you  
please let me know.

Sincerely yours,

Fee

EGH/tm

**MUNSON-WILLIAMS-PROCTOR INSTITUTE**

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

October 2, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

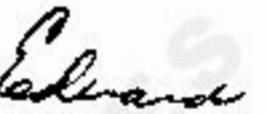
Dear Edith:

Sorry I couldn't attend your 38th Anniversary Exhibition.

I hope to see you soon to congratulate you in person and to thank you for all your have done for American art.

Many happy returns.

As ever,



Edward H. Dwight, Director

EHD:mwh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. and Mrs. Allan D. Eustis



THE UNIVERSITY OF ARIZONA  
TUCSON

UNIVERSITY ART GALLERY

October 1, 1962

Loan Requests Approved or Pending for John Marin  
Exhibition, February 9 through March 10, 1963

Prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

<u>Title</u>	<u>Lender</u>
Autumn Coloring #3, Maine Sea Piece, 1951 (oil)	Newark Museum
Deer Island, Maine, 1923	Whitney Museum of American Art
White Horses, Sea Movement Off Deer Isle, Maine, 1926	Munson-Williams-Proctor Institute
The Rapids, 1927	Rochester Memorial Art Gallery
Marin Island-Small Point, Maine, 1931	MacKinley Helm
East River, 1940	Arizona State University
White Mountain Country, N.H.	Art Institute of Chicago
Austrian Tyrol, 1910	
Movement-Fifth Avenue, 1912	
Red Sun, Brooklyn Bridge, 1922	Baltimore Museum of Art
Headed for Boston, 1925	City Art Museum of St. Louis
Circus Elephants, 1941	Cleveland Museum of Art
West Shore Docks, Weehawken, N.J.	Colorado Springs Fine Arts Center
Sun, Isles and Sea, 1921	Denver Art Museum
Deer Isle Maine	University of Arizona
White Mountain Country, 1921	
From Mount Desert	
Sun and Grey Sea, 1928	
Along the Ramapo River, 1950	
Cape Split	
New York Landscape	
Peach Orchard in Bloom #1, 1949 (Harbour)	Des Moines Art Center
(Rocks and Sea)	Fine Arts Gallery of San Diego
Composed From My House, Outlook #3, Maine Series	Art Association of Indianapolis
Hilltop, Hoosac Mountains, 1918	McNay Art Institute, San Antonio
Manhattan	
Taos, 1930	
Watercolor	New Britain (Conn.) Museum of
Watercolor	American Art
Blue Mountain	Roswell Museum and Art Center
Mid-Town Construction, 1928	Santa Barbara Museum of Art
Landscape - Mountains, 1918	University of Nebraska
Taos Mountain, 1929	
Pertaining to Nassau St., New York, 1936	

To: Miss Emily Rauh  
Fogg Art Museum  
Harvard University  
Cambridge, Massachusetts

FOGG ART MUSEUM 10/63 - 5/64

Demuth: ROTHSCHILD LILIES #2, -Pencil & Watercolor

Dove: MADONNA & CHILD, 1929 - Drawing

Kuniyoshi: DREAM, 1922 - Ink Drawing Coll. E.G. Halpert

Sheeler: REFLECTIONS - Conte Crayon Coll. Mr. Charles Buckley

O'Keeffe: BLACK LINES, 1916 - Drawing  
THE SHELL - Drawing  
INDIAN BEADS, 1934 - Drawing  
DRAWING III, Coll. Addison Gallery  
Coll. Wellesley College  
Coll. Jocelyn Museum  
Downtown Gallery

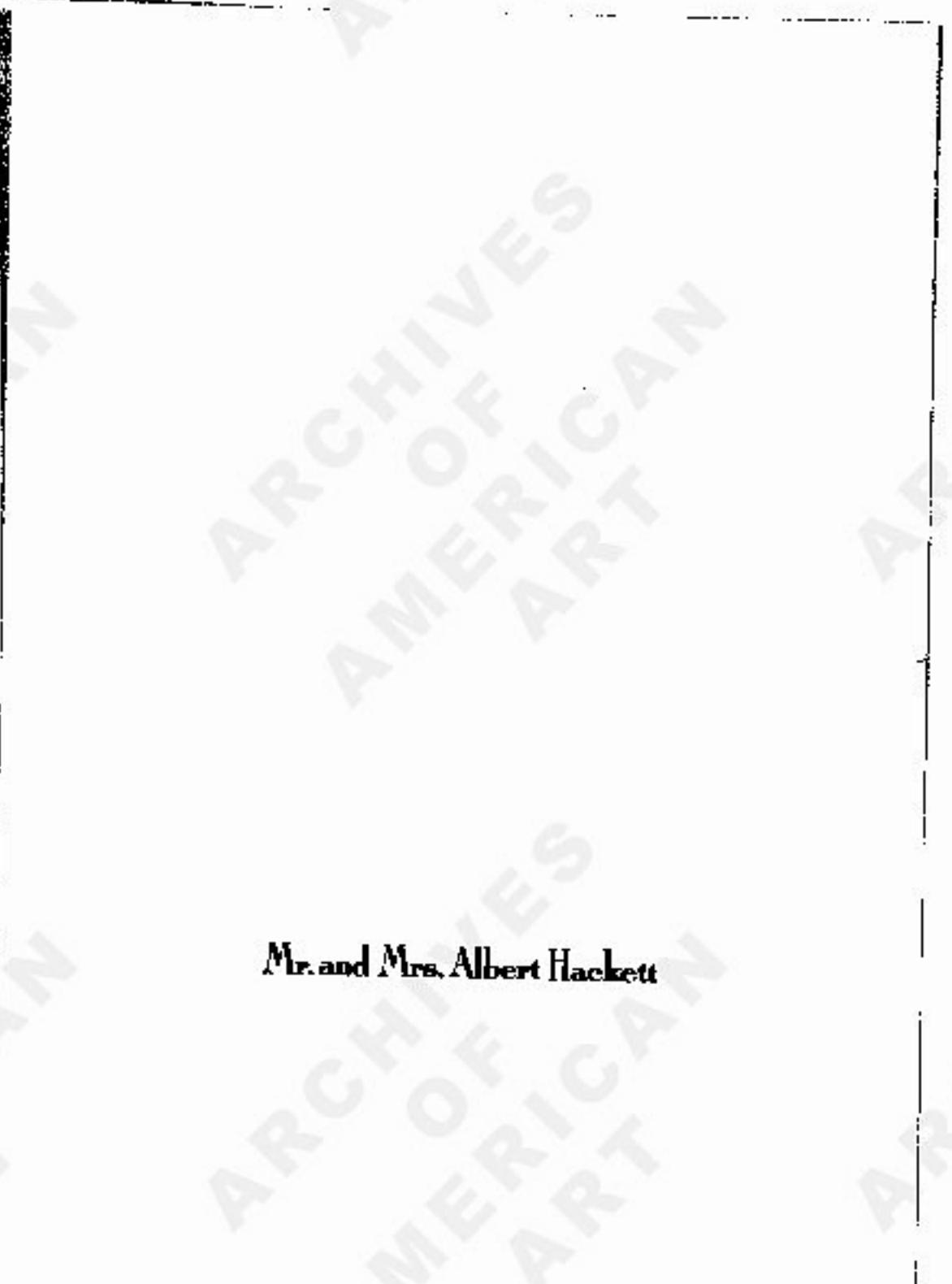
John Marin: ST. PAUL'S MANHATTAN, 1913 - Drawing  
MOUNTAINS, 1940 - Col. Pencil Drawing  
TELEPHONE BUILDING FROM RIVER Coll. John Marin, Jr.

Rattner: LAST JUDGEMENT COMPOSITION  
STUDY DETAIL, 1954 - Pen & Ink

Shahn: (No selection made)

Weber: COMPOSITION WITH FOUR FIGURES Coll. of Brooklyn Museum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mr. and Mrs. Albert Hackett

for publication of information regarding sales transactions.  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October 3, 1963

W. Pellegrino & C  
331 East 52nd St  
New York 22, N.Y.

Dear Sir:

The charge of \$22.00 for ice delivered on September 9 is  
not to be charged to our account. This is to be charged  
to Mr. Cirmans at Goodson-Todman Productions, 375 Park Ave.  
New York, N.Y.

Please send us a corrected bill.

Sincerely yours,

Alice Nash

4 Patchin Place  
New York City 11

Oct. 13, 1963

Dear Mrs Halpert-

Yesterday I was very depressed after leaving the gallery and my depression increased with time. Now 24 hours I feel that I must write you why this is so before things go any further.

First- Your selection of Cummings' pictures I did not think at all representative of his work. But how could it be? It was 1st February when you decided to do the show. I was here in N.Y. and waited until July 28th for you to come down to look at pictures, by then it was too hot to look at anything. I waited all summer in N.H. for you to come and see the paintings (Mrs. Watson waited in Rochester) but you had no time. Then you asked me to get back to N.Y. by Sept. 1st so we could start early. I got here the 2nd and waited till the 25th for you to come down. Too, I think an hour or an hour and a half is probably not time enough in which to really see 40 years of Cummings' paintings. Yes, I knew you knew your business but I knew how I feel.

Second- I had thought the early pictures would be hung downstairs and some of the big, bright ~~and~~ later ones (some of which I have here and some of Mrs. Watson's) hung in the upstairs gallery. Now it seems that all are to be in one room downstairs.

Third- I haven't seen Shahn's pictures for HIM but from what I knew of his work, I shouldn't think it would be in key with Cummings'. I think it should be Cummings' show.

In view of all this I think it would be best to call the whole thing off.

Yes, I'm no doubt, all the things you're thinking me and you can put all the blame on me as being just another impossible artist's wife

Sincerely

*Dawn Cummings*

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27 HILLSIDE AVENUE  
SHORT HILLS  
NEW JERSEY

October 14, 1963

*REFA*  
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

I am writing you in regard to an oil painting which I should like to sell. The enclosed snapshots will serve to give you a slight idea, though the colors are brighter than they appear in the photograph. The portrait itself measures 27 x 34 inches. It was done by F.R. Spencer, in June 1856. The painting was completely restored and re-framed in 1954, and has had excellent care.

Would you please let me know whether you are interested?

Very truly yours,

Ruth A. Collins

Mrs. Raymond C. Collins

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 7, 1963

Rev. Anthony J. Lauck, C. S. C.  
Director, The University Art Gallery  
University of Notre Dame  
Notre Dame, Indiana

Dear Father Lauck:

Thank you for your very kind letter. As you must know by this time, I enjoy your visits immensely and am always very happy to cooperate with you.

Under separate cover, I will send you the list of the items available together with the pertinent data. However, I would suggest omitting the chalkware figurines whether from this gallery or from the museum collections as they are most fragile and require highly specialized packing. If by some chance some member of the University expects to be in New York, I would advise that such objects be transported by hand and packed most carefully by this person either by train or plane. The top examples are irreplaceable as there is very little of this material on the market.

Unfortunately, we have no packing facilities and I certainly would not trust our porter to create the paintings and the sculpture. The same, I believe, is true of museums which also are obliged to use the services of professional packing companies like Buckworth and others.

I too wish I could visit your gallery. Perhaps sometime in the near future when I am scheduled to lecture in the vicinity, I can stop off for a visit. I know I would enjoy seeing your collection and would certainly offer to make suggestions for your consideration. If such an opportunity occurs, I will advise you well enough in advance to make sure you will be at the University at that time. Also, if later in the season some of the rich collectors are working on their tax-deductible gift projects, I can make some recommendations. Meanwhile, my very best regards.

Sincerely yours,

BOH/tm

October 2, 1963

Mr. Fred N. Wells, Chairman  
Capitol Murals Commission  
519 Terminal Building  
Lincoln 8, Nebraska

Dear Mr. Wells:

Unaccustomed as I am to starting a letter with an apology, I will have to do so in this instance.

You probably have a copy of your letter of September 3rd regarding the six-mural commission for the State Capitol Building.

The only artist I had in mind and one who has worked in this medium consistently is Ben Shahn, who spent three months abroad working on two large mosaics - and has just returned. As he traveled extensively and did not bother to let me know where he was from time to time, I had no way of reaching him until his return. Thus I can now advise you that he would be interested in this commission if no commitment has been made by you. He plans to remain in the States and will be available for discussion regarding the project.

I shall await your reply and hope that you will be in New York soon as it is always a pleasure to see you.

Sincerely yours,

EGH/tm

P.C.  
October 14, 1963

Mr. Thomas L. Richardson  
614 Grand #2  
Pullman, Washington

Dear Mr. Richardson:

Thank you for your letter.

I did not answer as promptly as I should have, but it is very difficult for us to supply such information long distance. All I can say is that we have a complete cross-section of his work on hand, with watercolors dating back to the pre-Armory Show days right up to the present. We always retain examples of each period so that we can have an overall record at all times with possibly a few of the periods absent.

The watercolors are pretty much the same size, averaging 22 x 15" and range in price from \$500.00 to \$1,000.00. The majority represent landscape themes in a very large variety of specific subject and treatment. If you would like to have several photographs sent to you, we will be very glad to do so but I hope that you plan to be in New York sometime in the near future when you can see the originals at your convenience.

Won't you please let me know your wishes in the matter.

Sincerely yours,

EGH/tm

HUDSON D. WALKER  
18 EAST 48TH STREET  
NEW YORK 17, N. Y.

Hudson Walker is  
pleased to accept  
the invitation of  
the Downtown Gallery  
for Monday September  
30th.

**SABERSKY**  
ORIGINAL PRINTS + PAINTINGS  
941 N LACIENEGA BLVD  
LOS ANGELES 69 CALIF  
PHONE OLYMPIA 2-9691



October 1, 1963

The Downtown Gallery  
32 East 51st Street  
New York 22  
New York

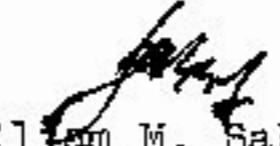
Gentlemen:

This is with reference to my letter of July 17  
regarding BEN SHAHN, and your postcard advising that  
a communication would be forthcoming from you soon  
after your reopening date.

I would very much appreciate if I may now have  
your reply as soon as possible.

Thank you.

Sincerely yours,



William M. Sabersky

rule for publishing information regarding sales transactions,  
dealers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

October 4, 1963

Miss Ursula Eland  
Curatorial Assistant  
Albright-Knox Art Gallery  
Buffalo 22, New York

Dear Miss Eland:

I am very pleased that you have already communicated  
with the Abby Aldrich Rockefeller Collection and would  
of course suggest that you do likewise with the Shel-  
burne Museum in Shelburne, Vermont, the Karolik Collec-  
tion at the Boston Museum, and Cooperstown, New York,  
although I am quite certain that you will have commu-  
nicated with them without any suggestion on my part.

I am now ordering two photographs of paintings which  
might be of interest to you and, if I can get at my  
archives, I may find some others suitable for your  
purpose in which event I will write you again.

Sincerely yours,

TOH/tm

October 12

HOTEL FORT DES MOINES

A Bass Hotel  
DES MOINES, IOWA

Dear Mrs. Halpert,

As you may judge we are  
away from home and will not be back  
until the 21<sup>st</sup>. We brought the cat-  
alogues along with us to Des Moines because  
we had it finished with Vine when  
we left home. I am returning Vine  
to you the first of the week.

Yes, we do want to keep the Vine.  
Maybe sometime we'll want to turn  
here in toward another but for the  
time being we should like to purchase.

I am the one making this collection  
so send the bill to me — Mrs. Nelson B. —  
rather than to Mr. Delavan. He is just  
as interested in the project as I am, but  
the financing is mine.

Thanks very much for letting us  
study the catalogues —

Very sincerely

Elizabeth A. Delavan  
(Mrs. Nelson B. Delavan)

R D 2 - Box 100

Seneca Falls

N. Y.

614 Grand, apt. 2  
Pallman, Washington  
16 October 1963

Dear Sir,

Thank you for the information regarding  
the artist William Zorach, however, I wrote you  
again thinking possibly the first one was lost in the  
mail. Please disregard the second one!

Yes, I would very much appreciate any  
photographs you could send me - indicating the  
period and the price on each one.

Sincerely,  
Thomas S. Richardson

TELEGRAMS AND CABLES:  
PENGUINODE, WEST DRAYTON

TELEPHONE  
SKYPORT 1984 (7 LINES)

**PENGUIN BOOKS LTD**  
HARMONDSWORTH · MIDDLESEX

7th October, 1953.

Mrs. E. G. Halpert,  
The Downtown Gallery,  
New York 22, N.Y.

Dear Mrs. Halpert,

I am very grateful for your letter of the 2nd October and I am glad we can arrange for the reproduction rights of "Freud" for £200. I already have the permission of Dr. Myden and if you can supply us with a colour transparency we will be extremely happy. I have got two other problems to ask you.

We would like to use a painting of Ben Shahn reproduced on page 66 of "Ben Shahn - His Graphic Art" published by Geo. Braziller. Einaudi, the Italian publisher of "The Catcher in the Rye" had this picture on his cover. This edition satisfied the Author, notoriously hard of mediocre art on book covers. I am glad that Mr. Shahn has agreed to reduce his reproduction fees to £200. Could this be applied also in this case?

We have also requested Mr. and Mrs. Wilfred Hulse, 328 Central Park West, New York, N.Y. for permission to reproduce plate 120 of the same book on the cover of "A History of the Jewish People," and we wonder as this is only a black and white drawing for a limited quantity edition whether it would be possible to have a further reduction. We were the first publishers of a Ben Shahn book in this Country and, as you probably realise, the economic possibilities for purchasing artwork of very high standing are somewhat lower in Europe than in the United States. Personally, I am very fond of Mr. Ben Shahn's work and I wish to use as much as I can possibly afford on the covers of Penguins.

However, I am most grateful for your help and I am hoping to receive the transparency. Shall I make out a bill of payment or will you send me a receipt?

Sincerely yours,

G. Facetti.

G. Facetti, (Signed in Mr. Facetti's  
Art Editor. absence).

Chairman and Managing Director: SIR ALLEN LANE, BON. D. LITT., BON. LL.D., BON. M.A.  
Deputy Managing Director: H. P. PAROISSIEN  
Directors: RONALD BLASS, EUNICE FROST, O.B.E. ANTHONY GODWIN, HANS SCHMIDLER  
SIR WILLIAM RHYMES WILLIAMS, C.B.E., BON. D. LITT.  
Secretary: IAN C. DICKSON, F.C.A., A.C.W.A.

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may be published 60 years after the date of sale.

Zeugnisse

October 11, 1963

Mr. Bernd Krimmel  
Farnstadt-Farnstadt  
Heinrich-Delp-Strasse 255  
Germany

Dear Mr. Krimmel:

This is to advise you that the painting by Ben Shahn  
entitled THE LUCKY LITIGION has reached us in good con-  
dition. Thank you for your cooperation in returning  
it with all the necessary papers, etc.

Sincerely yours,

EGW/tr

SPRING 1963

VOLUME 23, NUMBER 1

# Veterinary Excerpts

Gerry B. Schnelle, V.M.D., Editor

PUBLISHED BY THE VETERINARY DEPARTMENT  
WINTHROP LABORATORIES  
1450 BROADWAY, NEW YORK 18, N. Y.

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Cover illustration: This bull's head is considered one of the outstanding works of art of the Minoan culture. Created about 1600 B.C., it was found in the palace of Knossos on Crete and was used for the purpose of libation. Filling was done through an opening in the neck and the liquid was poured out through the mouth.

Photograph by William Kohler

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



Mr. and Mrs Nicholas Huntington

regret they will be unable  
to attend the Preview Reception  
on Monday September 30<sup>th</sup>

They are now living at  
33 Lennox Gardens  
London S.W.1.  
England

THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA  
U. S. INFORMATION SERVICE  
  
Bennett Schiff,  
American Embassy,  
P.P.O. 539, N.Y.C., N.Y., 09575

setting, and for fears polished  
material - , it is very saleable &  
I am now discovering - and had  
to part with a piece. I was so  
interested in what you were saying  
about the early so-called "puff" art  
(when the St. Hof. was roundel. remember?)  
I hope to see you again. My h.g.  
exhibit was the most exciting thing  
in my life. All best wishes -

This card to commemorate Dr. Schweitzer's 85th birthday, January 14, 1960

Proceeds from the sale of these cards go to  
FRIENDS OF ALBERT SCHWEITZER  
71 Williston Road, Brookline 46, Massachusetts  
Drawing by Fritz Behn, Munich, Germany

Premium  
Rovers

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218 Telephone 669-1735

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September 30, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22  
New York

Dear Mrs. Halpert,

Next year the Baltimore Museum of Art will celebrate the fiftieth anniversary of its charter. As the main event of our golden jubilee we are planning an exhibition titled "1914" (Oct. 6 - Nov. 15, 1964) for which we hope to secure your active support. In organizing this show we plan to assemble first-rate works by first-rate American and European artists, and thus recall the important contributions of 1914 which have retained their artistic validity.

I am enclosing a list (probably incomplete) of artists whom we would like to represent if works of high quality -either dated or attributed to 1914 - are available. We would appreciate it if you could point out any omissions. However, even more important would be your advice and help in calling our attention to works which fill the above mentioned requirements as to date and esthetic merit. May we further ask if perhaps you could find time to check the records of your gallery which I am certain will provide valuable information on the whereabouts of key works created that year. In approaching the present owners we would of course comply with your wishes whether or not we should treat such information as confidential.

In this preliminary request for your collaboration I will only mention that the Baltimore Museum of Art will take care of all packing and shipping expenses as well as of insurance coverage from wall to wall at the value set by the lenders. Details of loan procedures can be discussed at a later date and will be arranged according to the owner's instructions. In the hope that we may count on your interest and cooperation, I remain with many thanks and best regards,

Sincerely yours,

*Gertrude Rosenthal*  
Gertrude Rosenthal  
Chief Curator

Enc.  
GR/jp

October 4, 1963

Mr. Richard Brauer, Curator  
Sloan Galleries of American Paintings  
Valparaiso University  
Valparaiso, Indiana

Dear Mr. Brauer:

I am very glad that you have decided on the Marin exhibition to be held at the Sloan Galleries from February 9th to March 20th.

Indeed, we shall be very glad to supply 15 paintings from the estate inventory and add a suggested list of pictures to be borrowed from institutions in order to make a rounded collection. Since some of the earliest examples of Marin's work are in the oil medium, I would like to include several of these in order to make the collection inclusive - and unless I hear to the contrary, I will send you photographs of a larger number than you require in order to make it possible for you to use your judgment regarding the selection to suit your specific purposes.

I would also like to suggest that you obtain from U. C. L. A. the catalogue of a large retrospective exhibition organized by Frederick Wight, whom - incidentally - I would highly recommend as the speaker at your reception. You will note that reading the foreword that Mr. Wight has made a long and rounded survey of Marin's work with excellent documentation and of course knowledge. The catalogue also includes a large number of reproductions and, if you are interested in using color plates, I believe these could be obtained from U. C. L. A. as the press usually retains these permanently.

In any event, I can assure you that we will be happy to cooperate with you in this project. The photographs will follow shortly.

Sincerely yours,

EGH/tm

New York or Washington

Love from both,

Dot Nathan

Oct 14, 1963

Dear Edith,

We do wish we had been able to make your 30th Anniversary exhibition. Previous last work was in San Francisco at the time. We've seen it was a gala party and truly regret not being there - hope to see you soon in



THE UNIVERSITY OF ARIZONA  
TUCSON

UNIVERSITY ART GALLERY  
OFFICE OF THE DIRECTOR

October 10, 1962

*Ed  
G.  
out*

Dear Mrs. Halpert:

I too regretted not having seen you during my summer trip to New York. It was at this time that I met Mr. Edward J. Gallagher, Jr. for the first time. He also wanted me to meet you, but he was sailing for Europe the next day and I was leaving for Michigan.

I am going to contact Dr. Richard A. Harvill, President of the University, who gives his approval or disapproval on trips of this nature for I feel in all fairness to you that I should be present when the final selections are made. I would welcome an opportunity to work with you and learn from your knowledge. If I am unsuccessful in arranging the New York trip, we will have to take advantage of your alternate suggestion.

We will be in touch with you soon again.

Warm regards,

*William E. Steadman*  
William E. Steadman

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

WES:fl

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# FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

October 15, 1963

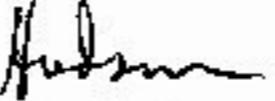
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you so much for yours of the 7th.  
We will let you know when we have gotten along  
further with the selection.

Kind personal regards.

Sincerely yours,



Hudson D. Walker  
Chairman, Exhibition Committee

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October 14, 1963

Mr. Robert Golden, Chairman  
Committee for Exhibitions and Special Events  
Congregation B'nai Israel  
P. O. Box 892  
Woonsocket, Rhode Island 02895

Dear Mr. Golden:

Much as we would like to cooperate with you, a one-man  
show of Shahn's work would be impossible to assemble  
as we have very few paintings of his available. Because  
he has been working on several large mural commissions,  
he has delivered very few pictures and the majority of  
what we had has been sold.

However, if you would be interested in a small group of  
drawings and his serigraphs (the latter unframed and un-  
matted) we would be glad to send these to you or have  
someone on your committee make the selection, allowing  
sufficient time before the actual shipment.

Sincerely yours,

EGH/tm

# Guild

OF CREATIVE ART

620 BROAD STREET - (ROUTE 35)  
SHREWSBURY, N. J.  
SHADYSIDE 1-1441

October 8, 1963

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The Downtown Gallery  
32 East 51st Street  
New York, New York

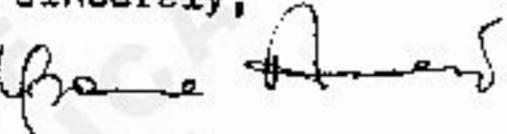
Dear Sir,

As you will see in the enclosed pamphlet, our gallery has been appointed headquarters for the Regional New Jersey Tercentenary Art Exhibition.

Mr. Ben Shahn has given us permission to contact you for some of his work for this occasion. The exhibition opens November 2 but we would of course have to have the work before this date. Please let us know what would be the most convenient time for us to drive into New York to transport the paintings to our gallery.

You probably carry full insurance on the artists work, however, if this is not so, please let us know what is expected of us in the way of insurance.

Sincerely,



Mrs. Yvonne Aubert  
Exec. Vice President

Enclosure

October 8, 1963

Mr. Andre Previn  
1454 Stone Canyon Road  
Los Angeles 24, California

Dear Andre:

I have just looked up our records and ascertained that the prices we have on the C. G. Price paintings are considerably lower than the \$3500.00 quoted to you. The three Prices we have retained measure an average of 28 x 32 inches. Two are abstractions and one is a "Moonrise" and we have them all priced at \$2500.00. Recently, the Dealers' Association asked me to appraise an important Price, which was being presented to a museum. My figure, as well as the figures given by two other dealers (There must be three valuations for the government.), was \$3000.00. From here on, boy, you're on your own. If you like the painting as much as you do, just indulge yourself. However, this may be a talking point in your discussions with the owner. I gather from your letter that I must wait until after January before I see Dory and you. It just ain't fair to keep me waiting that long, especially since I'm certain I can't possibly get to the coast again this year.

May I suggest that you drop Stuart a note. While this was all very hush-hush for a long time, there are enough people who know about the operation so it's quite all right for you to be on the list. He will adore hearing from you, I am sure. His address is 15 West 67th Street. For your immediate information, he has been unable to see for about six months and, stubborn as he is, refused to go to a doctor. When he finally broke down, he learned it was cataracts. To date one has been removed and his vision in that eye is far superior to his earlier days. The doctors are allowing the customary period before the second operation, which should take place very shortly and, according to the prognosis, should be equally successful. He is in a much better mood and I hope will be back at his easel in the next month or two. Fred Night was here last night selecting a huge impressive exhibition of Stuart's work to be held both here and in London the latter part of 1964. Stuart has certainly had the greatest response of his entire career and is now spoken of generally as the number one artist of America, etc. He really has every reason to be very pleased and I'm very happy about the whole thing.

I certainly look forward to January and to a wonderful visit with Dory and you.

As ever,

EGH/tm



October 12, 1963

Mr. Edward T. Ryerson  
2833 Sheridan Place  
Evanston, Illinois

Dear Mr. Ryerson:

In response to your letter of October 10th, I find it difficult to make any comment about the valuation of the painting you are offering for sale as it is very difficult to judge from a photograph - as to whether it had been restored, etc.

Furthermore, it has been our policy never to make offers on works of art offered to us. Thus if you would like to suggest a figure you have in mind and would be willing to send the original painting to us for consideration, I would be very glad to communicate with you further, suggesting however, that you write us in advance regarding the price before shipping the picture.

Sincerely yours,

EON/tm

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October 4, 1963

Mr. Melvin Black  
3370 Washington Street  
San Francisco 13, California

Dear Dr. Black:

Your painting, THE CAF by Tseng Yu-Mo, is being returned  
to you by air freight collect.

We were unable to arrange to prepay this shipment, therefore  
please send us the shipping charge on this so we can  
reimburse you.

Thank you for your cooperation in your loan of the painting  
for the Stockholm exhibition which was, as I am sure  
you know, highly successful.

Sincerely yours,

Alyce Nash

AN/tm

September 30, 1963

Miss Nina Kaiden  
Ruder and Finn  
130 East 59th Street  
New York, New York

Dear Miss Kaiden:

Last night I had an opportunity to chat with Stuart Davis and mentioned the poster project to him. For your information, he was very much interested and we agreed to let the matter ride until November, when he will be in a better position to know whether he can handle this project. You will hear from me then. Meanwhile, he would like to have a letter outlining the idea in detail and I would suggest that you send it to me so that I can read it to him now and mail it later.

Incidentally, I found a note I had scribbled which puzzles me. Is it possible that someone else would have called me to inquire regarding a poster for Lincoln Center to be made by Ben Shahn. After several readings, I still get Ben Shahn and Lincoln Center in this scribble.

Sincerely yours,

EGH/tm

30 x 46

250. for \$5000.

5000.

From Stuart  
on comm

October 11, 1963

Mr. Murray Lebwohl  
St. Armand's Gallery  
302 John Ringling Boulevard  
Sarasota, Florida

Dear Mr. Lebwohl:

Naturally, I am disturbed by the contents of your letter. This, incidentally, enforces my ruling not to reconsign works of art to other galleries, but I did want to cooperate with you since you were operating in a rather difficult territory.

There is no gallery in America, as far as I know, which allows a 20% commission on reconsignments. The highest figure is 16 2/3% or one half the original commission. I am positive I could not have mentioned 20% as we have never in our experience allowed more than 10, and in the case of Shahn prints, they're always consigned at the selling price because it is considered legitimate for the reconsignees to add to that figure because of the convenience offered his local buyers. On all sales we make to clients, the latter assume the packing and shipping charges, so even with the increased price locally he is still ahead of the game.

For your additional information, I can advise you that Shahn increased his print prices considerably when he returned from his trip abroad and THE PORT and THE BLIND BOTANIST have both been raised together with a good many others. I would very much like to know the name of the gallery that had the print marked at a lower figure. I know we did not send it out and I'm sure that Shahn does not transact any business on his own. Therefore, either the dealer acquired this print under some strange circumstances or the client made an error in quoting the figure. If THE BLIND BOTANIST which has been returned to you is in good condition, we will be glad to refund the price if you will pay the shipping expenses. As soon as I have an opportunity to check our records, I will send you a credit toward the \$147.50 balance so that you can send us the remaining check and close the matter permanently.

Sincerely yours,

EGH/tm



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

1889-1964  
75TH ANNIVERSARY

UNIVERSITY ART GALLERY

October 16, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert:

The opening of the new University Art Gallery last week appears to have been quite a success. Over a thousand people, including a number of the older Taos and Santa Fe painters, were with us for the occasion. Stimulated by the Taos and Santa Fe exhibition and, I am sure, by the favorable reaction to the new gallery, a number of people interested in the University have encouraged us to seek means whereby we can build a permanent collection here at the University. Generally, it has been felt that the best place to begin such a collection would be to solicit the gift of and purchase works by important artists who have worked in the State of New Mexico. The two John Marins you generously lent us for our current show certainly fall in this category and are particular favorites of mine.

I would like to explore the possibility of purchasing one of these Marins. As is generally the case with state institutions, funds available for the purchase of art works are quite modest. In view of this limitation, would it be possible to arrange a three-year period of payment for one of these paintings? By concentrating on a specific painting like one of the Marins, I believe we can stimulate some outside gifts in addition to what University funds we have available. I would be pleased to have your advice and counsel in this matter.

Incidentally, did you ever check with your library to be sure you have a copy of my book, Taos and Santa Fe: The Artist's Environment, 1882-1942?

Sincerely, \*30/14 Mountains (Sangre de Christi) 1930 \$3500.

*Van* \*30/11 Region of Taos, New Mexico 1930 3000.

Van Deren Coke  
Director  
VDC:jkc

I am very happy about the Berman collection which sounds fascinating. I am sure that you will get some pretty hot numbers in the way of pop art. My publicity release for this exhibition is also enclosed. If you need any additional material of any sort, please do not hesitate to call on me.

Of course, I am looking forward to your promised visit. Please let me know ahead so that I can leave some time open to have fun with you. My very best regards. *John*

As ever,

PGH/tm

and the 1000th year of the world. The author of the first part of the book, the author of the second part, and the author of the third part, are all the same person, and the book is a single work.

and 40.5% of patients with a history of hypertension with 75% of patients with hypertension having a systolic blood pressure greater than 160 mm Hg. The systolic blood pressure was significantly and inversely associated with the probability of having a history of hypertension ( $P < 0.001$ ), and the probability of having a systolic blood pressure greater than 160 mm Hg ( $P < 0.001$ ).

ner to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

MRS. MELVIN B. BLACK

3370 WASHINGTON STREET, SAN FRANCISCO 18, CALIFORNIA

10-7-63

Dear Mr. Nash,  
Enclosed you will find  
the bill from ABC with regard  
the painting by Tseng Yu-tao  
arrived.

I am glad to finally  
get it.

Sincerely yours  
S. Black

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21210 Telephone 689-1755

October 15, 1963

Mrs. Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert,

I am most grateful to you for giving so generously of your time though you were so very rushed. As always I did enjoy being in your gallery and being with you. Superfluous to say, we do appreciate your wonderful cooperation, and I would like to confirm the loan of the following paintings from your own holdings for our Anniversary Show, October 6-November 15, 1964:

OK 1963 sv 1914 ? chm

1. Dove, Abstraction, medium?, 21½ x 18½, Baker D6-80
2. Stella, Composition (Sketch for Brooklyn Bridge), pastel, 25 x 19
3. O'Keefe, Number 32 Special, pastel, 14 x 19½ (you very kindly promised to remat and reframe this for the exhibition.)
4. Weber, Interior With Figures, oil, 28 x 23, Colten 6 11122-23
5. Would you also be good enough to keep Weber, Yellow Urn, pastel, 25 x 19, reserved? I am not quite sure whether I will need this.

John Marin, Jr. kindly promised to help me with the Looking Through the Window, owned by Mrs. Norman.

You also kindly promised me your help in procuring two other works: Weber's New York 1914, 35½ x 29½, which you felt Mrs. Weber would make available for the exhibition. Would you approach her or shall we?

May I also request the loan of the Dove pastel, Yachting, which is now owned by the William Lane Foundation. Shall we write there directly and to whom? Perhaps after you have interceded on our behalf? Should any of your paintings requested by us be sold in the meantime, I would be very grateful if you would ask the new owner to lend to our exhibition.

May I ask you to let us have photographs of the above works at your earliest convenience? Please bill us in triplicate. We are eager to get the exhibition organized as quickly as possible, since we plan on publishing a major catalogue for the exhibition with an essay by a top scholar who, of course, will need to know the contents of the show in

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October 4, 1963

Mr. Frederick B. Robinson  
Director, Museum of Fine Arts  
49 Chestnut Street  
Springfield 3, Massachusetts

Dear Mr. Robinson:

Evidently I have been leading an honorable life as I  
actually found a print of each of the Erastus Field  
photographs you requested. Both of the original pho-  
tographers are deceased.

These are now enclosed together with the pertinent  
data.

Unfortunately I have only one print of PLAGUE OF  
DARKNESS - and when you are through with this,  
would you be good enough to return it for our  
future use.

Thank you for your patience.

Sincerely yours,

EGH/tm

October 9, 1963

Mr. Carl Wright  
Honolulu Star Bulletin  
125 Merchant Street  
Honolulu, Hawaii

Dear Carl:

Very shortly you will be deluged with honeymoon  
couplets, visitors and what-not from New England and  
New York. I have an additional one for you.

Emily Gerauer, Art Editor of the Herald-Tribune phoned  
and asked me whether I could arrange an introduction for  
Donald Hays, who has been Music Editor of the same paper  
for many years and is now about to leave for Honolulu  
where he will serve in the same capacity for your paper  
- the Star Bulletin. As this is his first visit to Hawaii,  
im just sure that it would be very nice if he had a  
point of contact - and who is better than you, I ask? -  
the nicest contact I ever had, to say nothing of your  
charming wife.

I took the liberty of suggesting that he call on you at  
your office when he arrives. I also wanted him to meet  
the composer and conductor whose name is George \_\_\_\_\_.  
I keep drawing a complete blank on his last name. In ad-  
dition I'm giving him the addresses of the artists from  
Hawaii who are associated with this gallery as he is very  
much interested in art - not as a critic but as an enjoyer.

A propos, I was pleased that the New York Times listed Betty,  
Ed Stasack, and Isami Ioi in its review. I forwarded the clip-  
ping to Betty and a much more enthusiastic review written by  
Emily Gerauer has been mailed to Ed Stasack with the sugges-  
tion that he pass it on to you also, to keep you informed of  
my Hawaiian wing.

Sincerely yours,

EGH/tm



Dover Publications, Inc., 180 Varick Street, New York 14, New York

ALgonquin 5-3755

*MK+*

October 15, 1963

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Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We appreciate the trouble you have gone to in attempting to secure for us photographs of the two object from your collection which will appear in the Dover edition of Henry J. Kauffman's PENNSYLVANIA DUTCH AMERICAN FOLK ART.

We feel that it will be unnecessary for us to take advantage of your kind offer to make your painting available for photographing, since we expect that we will obtain satisfactory results by merely reproducing from the print appearing in the earlier edition.

Thank you for your cooperation.

Sincerely yours,

DOVER PUBLICATIONS, INC.

*Paul Anbinder*

Paul Anbinder

October 2, 1963

Mr. D. E. Weiss  
Whitehouse Manufacturing Company  
361 West Chestnut Street  
Chicago 10, Illinois

Dear Mr. Weiss:

At last our photographer delivered the three Dove photographs which I had ordered. These are now enclosed and, as you will note, I have included the color notes, which may be of some assistance to you. The prices are:

Fanks & Snowbanks, 1933	oil & metal paint	24x18"	\$5000.
Carnival, 1935	oil	34x22"	5000.
The Greenhouse, 1934	oil	32x25 $\frac{1}{2}$ "	3500.

I am suggesting that any one or two of these pictures will be sent to you on approval if you so desire and will pay the packing, insurance and shipping charges. I look forward to hearing from you.

Sincerely yours,

EGH/tm

October 14, 1963

Mr. Tracey Atkinson, Director  
Milwaukee Art Center  
750 North Lincoln Memorial Drive  
Milwaukee 2, Wisconsin

Dear Mr. Atkinson:

In going through my "pending" file, I found a copy of my letter addressed to you on September 14th and noted some ink corrections which I had made before this letter was mailed to you. However, I cannot recall whether these changes were made on the original copy and am therefore changing the order to conform with the wishes of Mrs. Will Ross.

1.) CHILD DRINKING	\$7,500.00
2.) THE ARTIST'S DAUGHTER	5,000.00
3.) NEW HORIZON	10,000.00
4.) LOVE	10,000.00

Also I would like to know whether all the photographs had reached you. There has been some confusion in the gallery as we had employed temporary stenographers for a short period and I find quite a few errors in our files preceding the first of October. I shall be most grateful for your cooperation in providing the information.

Sincerely yours,

EGH/tm

John S. Hilson  
1 Chase Manhattan Plaza  
New York 5, N.Y.

October 9, 1963

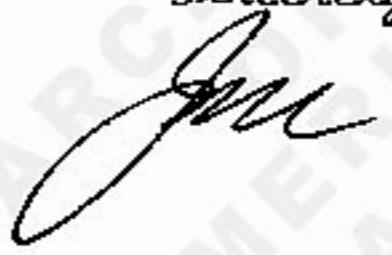
Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Edith:

Nice seeing you yester-  
day but all too briefly.

If Mr. Shahn has any  
additional baseball or sporting draw-  
ings, I am a ready buyer.

Sincerely,



We are very busy on a  
supplement to our furniture  
book - "More Shaker Furniture"  
and want to include the  
Sheek pieces. The Philadel-  
phia Museum has glosses  
which they will release  
for our use upon receiving  
your permission.

I do hope we can see  
you on Wednesday.

Sincerely yours  
Faith Andrews

October 12, 1963

Mr. Francis Mason  
United States Information Service  
Cultural Affairs Office  
The American Embassy  
Grosvenor Square  
London, W. 1, England

Dear Mr. Mason:

Thank you for sending the clippings pertaining to  
the John Marin exhibition held at the Waddington  
Galleries.

For your personal information, referring to the  
artist as a specialist in watercolor is a great  
irritant to me as he started as a painter in oil.  
The Waddington Galleries have an oil panel of that  
period and I am writing to them to make sure they  
place that on exhibition together with several other  
oils we sent in order to break down the myth which  
has persisted until very recently, unfortunately,  
because the late Alfred Stieglitz promoted Marin  
and Charles Demuth as watercolorists in order to  
establish the latter medium as an equally impor-  
tant means of expression.

Again, I want to express my appreciation for your  
thoughtfulness.

Sincerely yours,

EOH/tm

October 7, 1963

Mr. Edward R. Murrow, Director  
United States Information Agency  
Washington, D. C.

Dear Mr. Murrow:

Please accept my belated acknowledgment of your letter. Despite my unfortunate hassle with ex-President Eisenhower and the more unfortunate experience with the American administration on my arrival in Moscow, my recollections of the three or more weeks directing the gallery during the national exhibition are most pleasant, with the realization that I learned a great deal and established an excellent rapport with many of the Soviet artists, etc.

Consequently, it was a pleasure to participate in the discussion regarding the "Graphic Arts-USA" exhibition.

Incidentally, I learned recently that a group of Soviet artists are due to arrive in the U. S. A. very shortly. If you consider it desirable, I will be very glad to entertain members of this group at the gallery as well as representatives of the U. S. I. A. if you will advise me accordingly. Since I am out of practice, I will try to brush up on my Russian in the event that such an arrangement will be considered.

With best regards, I am,

Sincerely yours,

EGR/tm

New York, N. Y.  
September 30, 1963

Dear Mrs. Kaplan:

It was most pleasant to meet you again, after these many years, at the opening of Biblical Themes in American Folk Art. It was a coincidence that earlier in the day, at a meeting with Arthur Leidesdorf, he had suggested that Mr. Gaer and I meet with you and your husband, to discuss the Jewish Heritage Foundation and its aims.

In our modern society - where we have been monetarily successful beyond our fondest hopes - when you look around and see the dearth of cultural ideas, particularly among our Jewish friends and their children, the need for popular material about our cultural heritage is paramount.

As I mentioned to you, I would appreciate it if you will read Max Dimont's "Jews, God and History", and I have asked the publishers, Simon & Schuster, to send you a copy with my compliments.

Walking home from the Museum, Edith Halpert and I discussed at some length a book which our group now has with the publishers, entitled "American Roots in the Bible". With her great sense of timing and promotion of art, she thought it would be wonderful to use a series of the American Folk Art illustrations in this book since, as you know, the pilgrims lived by the law of the Old Testament.

Mr. Gaer will be in New York until Friday, October 4th. He can be reached at the Harvard Club, where he is staying. I hope the two of you can meet.

Cordially yours,

Frank E. Hurd

Mrs. J. M. Kaplan  
59 E. 80th Street  
New York, N. Y.

CC: Mrs. Edith Halpert  
Downtown Gallery, Inc.  
32 E. 51st St.  
New York 22, N. Y.

ROGERS & COWAN, INC.

PUBLIC RELATIONS

605 MADISON AVENUE  
NEW YORK 22, N. Y.  
PLAZA 9-6272

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October 15, 1963

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith,

Belatedly, please accept my thanks for "Visual Art by Performing Artists." I couldn't have enjoyed working with you more.

Goodson-Todman was quite pleased with the results, and the Whitney could scarcely have gotten more publicity, if I say so myself. The Museum would have benefitted to a greater degree by the opening, of course, had we not wasted so much time with the American Federation of Art. By the time we had shaken off that useless diversion and were allied with the Whitney, so much time had been lost that the opening night invitations, necessarily, were late getting out. I only hope that would-be patrons sent in contributions after the fact.

Personally, I think you and I hit it off remarkably well. I liked you, and that helped! I did not understand all of your problems, which did not help. But then I'm sure you didn't exactly dig show business either, although I must say you are one of my favorite actresses of all time!

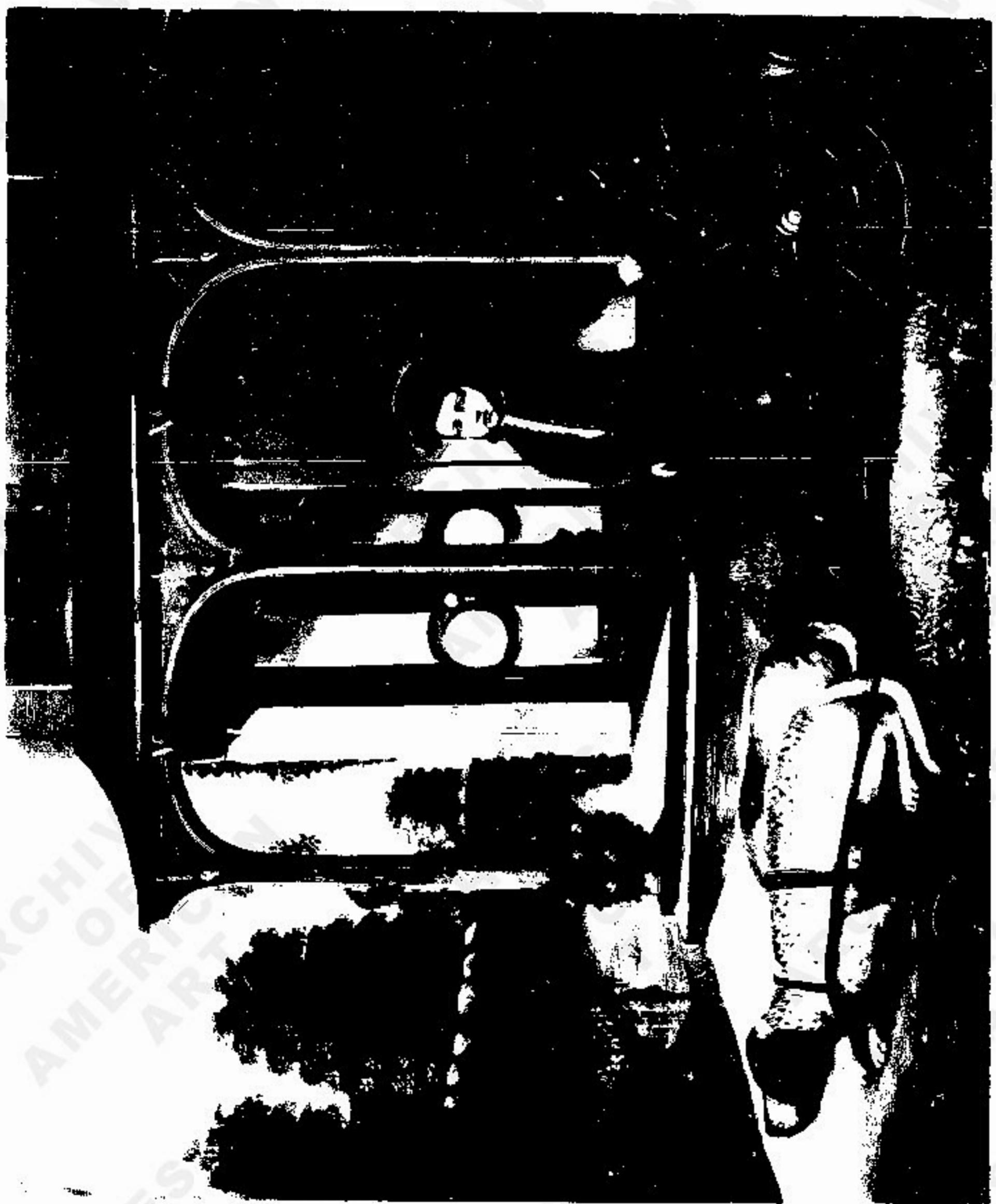
I hope to see you again soon.

Sincerely,

Jim Sirmans

JS/jm

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# Triton

PRESS INC.

601 WEST 26TH STREET • NEW YORK 1, N. Y.

ALGONQUIN 5-3703

Oct. 4, 1963

The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Att: Mrs. E. Halpert

Dear Mrs. Halpert:

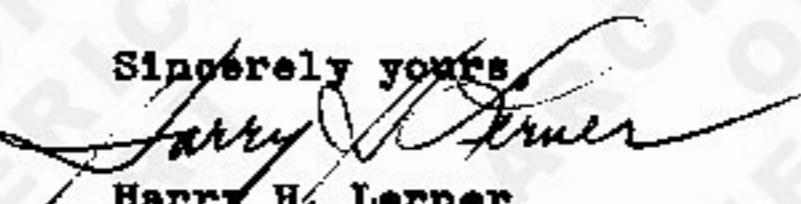
In order to clarify the situation on the reproduction rights on the Marin: "Deer Isle, Maine", I should like to review our conversation and correspondence with Mr. Dwight of the Munson-Williams-Proctor Institute in Utica.

After the formal requests for rights were made to the Museum, Mr. Dwight suggested I check with you which I did by telephone on May 11th, 1963. According to my notes you said you had no objection provided the Marin Estate received 50% of the fee paid to the Museum and you would like the Museum to send you a letter of confirmation to that effect. On May 12th I informed Mr. Dwight by telephone regarding our conversation.

We have paid the Museum \$100.00 for the Marin reproduction rights on a non-exclusive basis and I'm sure that Mr. Dwight can settle the matter directly with you.

Many thanks again for your very kind cooperation.

Sincerely yours,



Harry H. Lerner  
Vice-Pres.

HHL/aon  
cc: Mr. Edward H. Dwight

October 14, 1963

Mr. Paul Anbinder  
Dover Publications Inc.  
180 Varick Street  
New York 14, New York

Dear Mr. Anbinder:

I cannot tell you how sorry I am to learn that the  
photographer no longer has the negatives of the two  
early American paintings. One of these is still in  
my possession as part of my private collection in  
Newtown, Connecticut. I plan to pick up a number of  
the paintings for transportation to the New York ware-  
house where I place them during my absence from my  
summer home and if you would like to have this photo-  
graphed directly from the original, it will be avail-  
able at your pleasure (after October 28th). Again, I  
want to apologize for these complications, but as I  
mentioned before, during the summer months it is im-  
possible to get any service and it took the photogra-  
pher all this time to discover that he no longer has  
the negatives.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 14, 1963

Miss Gertrude Rosenthal, Chief Curator  
The Baltimore Museum of Art  
Lyman Park  
Baltimore, Maryland 21218

Dear Miss Rosenthal:

I'm sorry that I was so busy during your visit, but I am sure that you understood that being in an open store makes me a victim to every passer-by.

Since we did not make a copy of the list that you made, I would be most grateful if you would send it on to me so that we will be sure to hold the items for you whenever we can. We have such a continuous call for exhibitions that we like to have our schedule set up in order to avoid confusion. Thus I hope to hear from you shortly.

I enjoyed your visit tremendously and wish you could call on us more frequently. My best regards,

Sincerely yours,

EGH/tm

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October 2, 1963

Mr. James R. Mellow  
Editor, ARTS  
12-14 East 46th Street  
New York, New York 10017

Dear Mr. Mellow:

Our archivist has made a survey and we now have a complete report of color plates of paintings by Stuart Davis. Instead of sending you this long report, may I suggest that you have someone in your office come by and decide which of these paintings would be most appropriate for your purposes. There are quite a number, as late as '58 and '59 which should be available if you communicate with the owner.

Sincerely yours,

EGH/tm



UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

October 8, 1963

Dear Mrs. Halpern,

May I ask if it would be possible to keep the fine Marin show you have sent to the Waddington Gallery here in London for a longer period so that it could be shown at the Embassy in January? I realize that this is a somewhat unusual request, both from your point of view and from ours! You no doubt have commitments for the collection and we have not before now entertained the idea of repeating a show that has already been displayed elsewhere in London! Because of Marin's special importance, and the quality of this particular collection, however, we would like to see the work exhibited here in London for a longer period.

The dates we have in mind are January 20 - February 15, 1964, and the place the Fountain Court at the main entrance of the Embassy. If you do not know the building, I enclose here several views of the exhibition area.

I have spoken to Mr. Waddington Jr. who has kindly referred me to you. Given the size of the Fountain Court, we would naturally prefer the entire collection but would understand if a few of the water colors are not available. Proper acknowledgement to both the Downtown Gallery and the Waddington Gallery would naturally be made at the exhibition.

We would be most grateful for your consideration of this proposal and look forward to hearing from you.

Yours sincerely,

Francis S. Mason, Jr.  
Cultural Affairs Officer

Mrs. Edith Halpern  
Downtown Gallery  
32 E. 51st Street  
New York City.

October 7, 1963

Mr. James Foster, Director  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii

Dear Jim:

I have postponed writing to you as I am filled with such envy  
that you are in Honolulu and I am in this ----- joint  
- and naturally did not want to start with a venomous note.

No doubt you have heard me speak of William (Bill) Lane, who  
is one of my favorite collectors and a wonderful guy. On Sat-  
urday I attended the wedding ceremony of Bill and a beautiful  
bride. Secretly they advised me that they are to spend their  
honeymoon in Honolulu and will naturally visit the museum of  
the Academy, etc. I know they would adore meeting you and sev-  
eral other of my favorite friends. I would greatly appreciate  
anything that can be done to make their short stay additionally  
pleasant. Could you give them some personal attention when they  
call to see your collection and introduce them to Bill McGonagle,  
etc. Also, would you alert Petty Ecke and I will write her per-  
sonally suggesting that she have them up to see her beautiful  
house, her paintings and herself. I will also drop a note to  
Bob and Marjorie.

How are you-all behaving with the Polynesians around you? Do  
write me a chatty letter. Incidentally, I have been so over-  
whelmed with work that I have not as yet sent the drawing to  
Santa Barbara, but when Natalie arrives next Tuesday, she will  
help me make the selection and attend to the shipment.

Affectionate greetings to the Flying Bear and his family.

Sincerely yours,

FGH/tm

October 15, 1963

Circle Typewriter Company  
~~161 West 57th Street~~  
New York 19, New York

Gentlemen:

Enclosed please find check for \$5.00 covering  
your bill of September 27th.

At your convenience, may I please have the  
serial numbers of the three machines which  
are covered under our annual contract for  
service?

I will appreciate your cooperation.

Sincerely yours,

Tracy Miller

GOLDSHOLL & ASSOCIATES  
& DESIGN & FILM  
420 FRONTEAGE ROAD 446-8300  
NORTHFIELD, ILL.

Gentlemen:

Do you have any kind of catalog listing the works of Ben Shahn? We would like to know what you have available.

Sincerely,

*Millie Goldsholl*  
Millie Goldsholl

The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

October 4, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

October 12, 1963

Mr. John Dixon  
Exhibits Division  
United States Information Agency  
Washington, D. C. 20547

Dear Mr. Dixon:

On September 30th - at your request - we sent to the Exhibits Division, U. S. I. A., a silkscreen print by Ben Shahn entitled SUPERMARKET (and incidentally, I hope the title will not be changed as it has been for the U. S. S. R. exhibition of American graphic art, where it was translated to MARKET BAGS. Actually, these are supermarket baskets.)

We were advised that we would receive from the Exhibits Division a purchase order. This has not reached us to date. Would you be good enough to send the order through so that an appropriate invoice may be mailed.

Sincerely yours,

ESW/tm

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 4, 1963

Mrs. Hazard K. Campbell  
Albright-Knox Art Gallery  
Buffalo 22, New York

Dear Mrs. Campbell:

I cannot tell you how sorry I am to have missed you and Mrs. Knox during your recent visit. Your letter arrived so shortly before you called that I could not disengage myself from the many commitments I had made in advance. However, I hope you liked the objects that you did see and that we will hear from you shortly.

My best regards,

Sincerely yours,

EQH/tm

# Washington International Art Letter

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

## Editorial Board

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Editorial Office: 115 5th Street, S.E., Capitol Hill, Washington 3, D.C.

Business Office: 1026 20th Street, N.W., Washington 6, D.C.

Dear Edith Halpert: This necessarily has to be rushed but I wanted to let you know, if you don't already, that Senator Pell is holding hearings in about two weeks re senate bill 1316 (to give statutory authority to the Federal Advisory Council on the Arts) and (to set up the U.S. Arts Foundation).

The hearings are tightly scheduled but the chairman (chief clerk) of the sub-committee has authorized me to get as many statements from people I think important, to be entered into the record of the hearings. Mostly they are having heads of organizations testify personally and my job is to get statements to supplement these.

I'd like to have one from you. Am causing to be sent a copy of the last year's hearings for you to see what was said then. They had no body experienced as you are as a dealer to testify.

We need a statement from you, if possible by the 19th (tomorrow week) or at the latest, the first part of the following week, so that we can have your remarks reproduced and distributed to the press etc. at the hearings themselves--then later they will be printed in the Congressional record of the hearings. I feel it is extremely important to put as much emphasis on getting something more than just "advisory" committees set up, and I hope you agree with me. However, that is not the point. It is important that everyone be heard at this time.

If you have saved your back copies of the Letter the bills to be considered are in the May 63 issue on page 77-80. A general statement is all that is needed however.

(By the way I just re-read your remarks at the long-ago first "codstock Conference where we first met! They're still good!"

This effort I am undertaking is, unfortunately, not financed and I am hitting up a few companies (like Johnston, etc.) to try to get them to underwrite the expenses of getting these statements into the record. We did the same thing last year and of course I ended up footing the telephone and secretarial bills to a large degree myself, so if you feel you can contribute to the effort financially too, it will certainly help.

I have a very good rapport with the man who really runs the wheels behind Pell, and have access to all his lists, etc. plus using the ones I have developed with the Letter, so that the record of the hearings will have wide circulation.

Please drop me a card immediately if I am to expect a statement from you. It should be addressed to send me at 115 5th St., S.E. (as above) but addressed to: Chairman of the Arts Sub-Committee, Senate Labor and Welfare Committee, U.S. Senate, Washington 3, D.C. (25) can be any length you like. I hope you will make it broad of course but my angle is getting more emphasis etc. onto the visual arts. The musicians and actors swamp these hearings because they are so well organized and financed.

Best regards,

*Dan*

Daniel Millsaps

10/11/63

Oct. 10, 1963  
North Belgrade  
Maine

Mr. John Marin, Jr.  
Downtown Gallery  
32 E. 51st St.  
New York, N.Y.

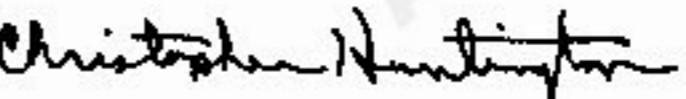
Dear Mr. Marin:

I recently found this 18 x 24 inch oil near Ellsworth, Maine. It is not signed, and the painting is on canvas-board. On the reverse side, written in pencil is "A Thompson 53". The man I received the painting from said that he bought it at an auction in Sullivan in 1953. My assumption is that your father gave it to a friend ("A Thompson"), and perhaps when this person died it was sold. The person I got it from had no idea who the artist was and was perfectly willing to part with it for very little.

There is absolutely no question in my mind that it is one of your father paintings. I suspect that the frame is his also, though it is not just right in color for this painting since there isn't enough contrast in the white of the canvas and the gray of the frame. The subject is, of course, Mt. Cadillac from the Schoodic road with the Mark Island light just under the sun.

Since this painting is not signed, and since I might part with it sometime, I would like to have your thoughts as to its authenticity, and if you are as certain as I am it would be nice to have a general idea of its worth. Perhaps, you would like to see the painting sometime in the near future? I hope you find this as interesting as I have. I will be grateful to hear from you concerning this picture, particularly since things like this don't turn up everyday.

Sincerely yours,



Christopher Huntington

Ps. I will have a color slide of the painting in a week or so.

MARION KOOGLER McNAY ART INSTITUTE  
SIX THOUSAND NORTH NEW BRAUNFELS  
SAN ANTONIO 9, TEXAS

15 October 1963

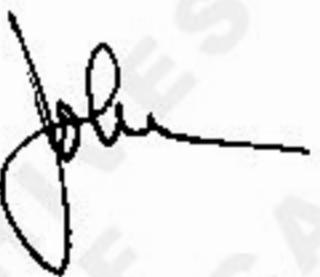
Dear Edith:

Thank you for your letter of 11 October with its information about O'Keeffe. Too bad, but perhaps the future will include the possibility of a good exhibition. Meanwhile I guess we will have to have a very small one -- Slick's, Robert's, Lang's etc.

And I am so sorry that you and she have parted, and until a public announcement I will keep it to myself.

Otherwise I am fine, regretting only that I have expended all of my 1963 travel account and thus confined to San Antonio until the first day of 1964, when I expect to be in New York.

I do thank you for the excellent material which you assigned to Rosalie and of which we shall take good care, and all of which I hope remains in San Antonio.



With reference to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

October 4, 1963

Mr. Edward C. Platel  
20 Circle Way  
Mill Valley, California

Dear Mr. Platel:

Because we had to devote so much time to such matters as  
redesigning the gallery after we opened for the new season  
on September 1st and arranging for our opening exhibi-  
tion, I was obliged to delay writing to you as a follow-  
up on my card dated August 24th.

I was very much interested in your letter and if I should  
by any chance change my recent decision to taper off in  
the gallery activities after 37 years of hectic activity  
I doubt whether, under the new program, I will require  
substantial assistance in my work. On the other hand, if  
this does not work out, I will certainly get in touch with  
you.

Sincerely yours,

EGH/tm



# THE UNIVERSITY OF ARIZONA

TUCSON

UNIVERSITY ART GALLERY

OFFICE OF THE DIRECTOR

October 1, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Thank you for writing. I had hoped to see you, or John Marin, Jr., the first week of September but the Gallery was closed during my brief visit to New York.

Of course, we are scheduling the John Marin exhibition - February 9 through March 10, 1963. We are excited about it, and about the outstanding cooperation we are receiving.

As the enclosed list indicates, as of now, we can expect approximately 40 watercolors and one oil. We hope to have at least 50 watercolors, and between 20 and 25 oils. The oils, as you are aware, are not too well known, and we hope you can help us obtain them.

We are continuing to contact possible lenders as we learn of them. Among others, we have already written the Wadsworth Atheneum, Yale University Art Gallery, the Boston Museum of Fine Arts, and also expect to write to Mr. and Mrs. Lawrence Fleischman. If you have other suggestions, we shall certainly appreciate them.

We are looking forward to showing John Marin's work to the Southwest.

Sincerely yours,

William E. Steadman

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

WES:fl

October 14, 1963

Mr. Edward H. Dwight, Director  
Munson-Williams-Proctor Institute  
312 Genesee Street  
Utica, New York

Dear Mr. Dwight:

First I want to thank you for your charming letter. It was most thoughtful of you to send it. Every time I see the catalogue cover with the numerals 3 8 I shudder slightly, wondering also how I could have survived 37 years in this racket.

As you probably know, Mr. and Mrs. William Murray dropped in at the gallery several days ago and told me they would report some of their enthusiasm to you. Also, Bill mentioned that you were organizing an Audubon Exhibition in the near future. It occurred to me that you might be interested in a fascinating sound film in color which is part of a series called AMERICA: THE ARTIST'S EYE which in sum total is by far the best art reportage I have ever seen and includes a one-man spot on Audubon. I gave Bill the entire portfolio which was left with me when we had a preview of this series at the gallery and which elicited considerable enthusiasm among the museum audience we had.

I'm writing this sales letter to you although there is no payola involved for us, but it occurred to me that it might be something you could use for your members or a lay audience. If so, I would suggest that you write directly to Westinghouse, who, I'm sure will be happy to cooperate with you, either for a small charge or gratis as they are very pleased with the reception to date and have presented the entire series to Channel 13 as an educational project. In any event, here it is and do what you please. Incidentally, I hope I am invited to the exhibition or at least get a catalogue as I will try to get up to Utica to see this show. It is a long time since I have seen a large group of Audubons on view - and it will be good to see you as well. My best regards.

Sincerely yours,

EGH/tm

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Thank you, dear Mrs.  
Helffer. We'd love  
to come to the preview  
reception on Monday, September  
30<sup>th</sup>

Dave & Deborah Hackett

for publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
a collector is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Box 213  
Milligan College, Tennessee  
October 13, 1963

The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Sir:

We at Milligan College have designed to confront  
the student body with the messages which may arise from  
contemporary art, particularly religious sculpture and  
painting. We would be interested in any available information  
concerning traveling exhibits, or any other available  
information.

Your assistance will be greatly appreciated.

Sincerely,

*Ruth Ann Sims*

Ruth Ann Sims, Committee Mem.  
Hopwood Round Table



1628 Franklin Street  
OAKLAND 12, CALIFORNIA  
Telephone Clement 1-3947

October 3, 1963

ri to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
determined after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Ms. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Ms. Halpert:

I want to thank you for your kind invitation but, as you can see  
from the letterhead, I have now moved to San Francisco. I am  
out here with my sister and we are now in the operation of this  
Savings and Loan Association.

I know your travels get you to these parts and would certainly  
welcome a visit to show you a bit of the California hospitality.

Kindest regards,

*Bernard Osher*  
Bernard Osher

BAO:eck

440 EAST SEVENTY-NINTH STREET

October 2, 1963

Dear Edith:

Thanks for letting me see you. I was happy to note that,  
although I am so sorry about arm, you still had your spirit  
of combat and high principles!

Thirty seven years! I began working for Paul Reinhardt in  
1923. Do you remember, I still wore one of those clumsy polio  
braces? This makes me an ancient who is still healthily  
interested in working Monday through Friday so that we can  
get out to (believe it or not) the peace and quiet of East  
Hampton where we can see Great Blue Herons and American  
Egrets in the distance.

Good luck on your writing.

Sincerely,

*Ed -*

*Fred Hake*

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subscribers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

APP

October 7, 1963

Mr. Thomas J. McCormick, Director  
Vassar College Art Gallery  
Poughkeepsie, New York

Dear Mr. McCormick:

The information you requested in relation to the Marin  
paintings is listed below.

Much as I would like to be of assistance to you, I have  
no idea of the current or previous valuations on the  
work of Morton Schamberg as we have had no occasion to  
deal with it. As a matter of fact, I cannot refer you  
to any other dealer as I have no idea who is equipped  
to set a fair market price. The Marsden Hartley INDIAN  
COMPOSITION is a desirable subject currently as this  
painting represents the artist in his abstract period.  
I would judge that the figure of \$1000 would be the  
appropriate retail price. Unfortunately, the two smaller  
examples are not in the same category and I doubt  
whether the value would exceed the figures I am listing  
below. 1000 - 1200

When you are next in town, I will be very happy to  
show you what we have available by Stuart Davis and  
Shahn and perhaps we can work out an exchange to  
your satisfaction. It will be nice to see you.

Sincerely yours,

EGR/tm

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or broker is living, it can be assumed that the information may be published 60 years after the date of sale.

October 1, 1963

Hudson Shipping Co., Inc.  
10 Bridge Street  
New York, New York

Attention: Mr. Leslie

Dear Sir:

I have just come across your "Notice to Obtain Missing Document" and see that it refers to 3307. This was sent on August 15th to Railway Express International, 340 West Street, New York 14, New York. This shipment was consigned to the Downtown Gallery from the Museum of Modern Art in Stockholm, Sweden. The transportation agency which handled the matter was A B Svenska Godssentraler. They had contacted Railway express and, as of August 30th had heard nothing in reply so assumed that everything was all right. The Bill of Lading number was 2013 Stockholm - New York.

Sincerely yours,

FGH/tm

University of Notre Dame

Notre Dame, Indiana

The University Art Gallery

Mrs. Edith Gregor Halpert.....Page 2

iron-silhouette, #1527..

You know that I shall be very grateful to you, Mrs. Halpert, if you can lend us these items. Our gallery budget is small and we hope to avoid any expenses which it is possible for you to omit from this loan. If you have a good packer there, we would be very grateful to avoid packing charges from Budworth. In any case I know that you will do your best, as you have been most helpful and gracious and cooperative in past years.

How I wish you might come to Notre Dame University, and have a good thoughtful look at our entire collection! I am sure that you would have many valuable suggestions to make to us, and that you could help us a great deal in forming our own collection for the future. We cannot do much more with our period collection, but we could do a great deal about our contemporary collection. However, as I said, the obstacle is slim funds. Do your clients ever offer to buy for institutions which you indicate to them? With all good wishes to you and my thanks again for your hospitality and your help, I am

Yours very gratefully,

*Father Lauck, CSC*

Rev. Anthony J. Lauck, C.S.C.  
Director, Art Gallery

AJL/pz

October 14, 1963

Dr. Jack Royce  
11 East 37th Street  
New York, New York

Dear Dr. Royce:

The Tseng Yu-Ho exhibition held in Sweden has been received by us finally minus a number of paintings which had been purchased there. Among those that the artist had withheld from sale in the show held abroad was the painting entitled IN UMBRIA which you had seen and spoken for during your visit in Honolulu. We obtained this information from the artist when we checked in the pictures received and are writing to ascertain whether you wish to see IN UMBRIA again and make the acquisition or whether we can honor another request for it.

In any event, I hope you will come in to see this example as well as some of the others which we now have in our possession and advise us of your decision. It will be very nice to meet you.

Sincerely yours,

EGH/tm

614 Grand, apt. 2  
Pallman, Washington  
15 October 1963

Dear Sir,

I am interested in obtaining any available information you might have - books, catalogues, pamphlets, reproductions, watercolors, or drawings etc. - on or about the artist William Zorach.

Any information you have would be appreciated. Kindly let me know of any cost involved.

Thank you!

Sincerely,  
Thomas G. Richardson

2833 SHERIDAN PLACE  
EVANSTON, ILLINOIS

riar to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
producer is living, it can be assumed that the information  
may be published 50 years after the date of sale.

10 October 1963

Dear Mrs. Halpert -

I'm enclosing a  
black & white copy of a picture  
in my possession - It is for sale  
and I'm writing you as I took  
this picture (size 22" x 28") to Mr.  
Frederick Sweet, of the Art Institute  
of Chicago, and while he made  
no commitments in any way he  
suggested that I get in touch with  
you - He did think it was  
completely delightful - I would  
like this picture to stand in a place  
where it can be enjoyed and  
I'm sure Mrs. Sweet said you were  
the best in this area of painting.  
I'm taking this opportunity to let you  
know of the painting.

(res)

rior to publishing information regarding sales transactions,   
researchers are responsible for obtaining written permission   
from both artist and purchaser involved. If it cannot be   
established after a reasonable search whether an artist or   
purchaser is living, it can be assumed that the information   
is published 60 years after the date of sale.

September 30, 1963

Mr. Frederick E. Lake  
640 East 79th Street  
New York, New York

Dear Fred Lake:

I'm sorry to be so late answering your letter,   
but this has been a most hectic period in my   
life what with the mad exhibition with which   
we opened our new season plus a trip to Detroit.

When you are next in the neighborhood, why don't   
you drop in for a chat?

Sincerely yours,

EGH/tm



THE ROCHESTER MEMORIAL ART GALLERY  
OF THE UNIVERSITY OF ROCHESTER  
• ROCHESTER 7, NEW YORK

October 4, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Edith,

I am sending under separate cover 16 black and white photos of paintings and drawings by E. E. Cummings from the collection of Dr. and Mrs. James Sibley Watson, Jr. I am also sending 44 color slides, 12 of which duplicate the black and white photos. The latter slides are separated by a rubber band from the rest and are marked in pencil, "cf. b&w".

I would say that, in general, the works reproduced in black and white are the more important ones in the collection. The fact that some of them were not shot in color is of no significance. I cannot explain why some were omitted from the color slides, unless perhaps they did not turn out in the developing. All of this work was done by a friend of Mrs. Watson, and I took the measurements and noted the mediums on the backs of the black and white photos. If you want further dimensions and mediums for some of the color slide items, just send me back the slide and I can get it fairly promptly.

On further consideration, I don't think that the paintings in the Gallery's collection are good enough to show. Confidentially, it appears that we have been given some of the castoffs from the Watson collection. Perhaps we will be given some of the better ones at some future time. As you may know, the Watson family are the donors of the original Gallery, and the present Dr. Watson and his wife are our most generous supporters.

I had also photographed a drawing which showed Sibley Watson, Gilbert Seldes, and Schofield Thayer around a table, discussing matters pertaining to the Dial, but this was removed by the Watsons from the photos to be sent to you, or else it didn't turn out.

I apologize for the disorganized way you are getting this material. It is very difficult to get into the Watson house and, as you know, she has been away for almost a week until day before yesterday.

Let me know if there is anything else I can do. Best regards from Anne and me.

Sincerely yours,

Harris K. Prior  
Director

HKP:jo

P.S. Mrs. Watson will, I know, want to attend the opening, and so will I if it comes on a date when I can make it. Can you let me know the date, at your convenience?

# festival of the Bible in the Arts

Temple Emanuel ■ 1500 Sunset Blvd. ■ Houston 5, Texas ■

October 2, 1963

**Reservory Chairmen**  
Mr. Will Clayton  
Mr. F. Julius Fehs  
Mr. J. P. Hamblen  
Mr. R. E. Bob Smith  
**General Chairman**  
Dean Alfred R. Neumann  
**Coordinator**  
Rabbi Robert I. Kahn  
**Arts**  
Mrs. I. M. Luria  
**Dance**  
Mrs. William Rosen  
**Drama**  
Mrs. Alvin Siff  
Mrs. Adie Marks  
**Music**  
Mr. Irving Wadler  
**Information and Education**  
Mrs. Max Herzstein  
**Public Relations**  
Mr. Earl Littman  
**Finance**  
Mr. David Weintraub

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

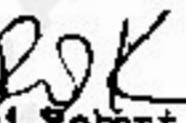
Dear Mrs. Halpert:

We're trying to locate a picture by Ben Shahn entitled Moses and the Burning Bush. Somewhere we saw that it's in the possession of Mrs. Bertha Shan, and wondered if you could help us locate this.

We should like to borrow it if possible for our Festival of the Bible in the Arts and look forward to hearing from you at your earliest convenience.

Best personal wishes.

Sincerely yours,

  
Rabbi Robert I. Kahn

refers to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archiver is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Doctor and Mrs. John Alfred Cook  
regret they are unable  
to accept Febt. 30.

AMHERST COLLEGE  
*Amherst, Massachusetts*  
DEPARTMENT OF ROMANCE LANGUAGES

The Downtown Gallery

10/63

32 E. 51st St.,  
New York 22

Gentlemen:

Some time ago I wrote to Mrs. Halpert  
for information about some portraits and have had no  
answer; I suspect my letter went wrong somewhere. In  
any case, we are doing a checklist of the paintings of  
Erastus Field and we are anxious to have information about  
the Mr. and Mrs. Franklin Pierce which you own and also  
the Woman of Natick. Could you possibly send us posthaste  
the dimensions on these three canvasses and whatever  
you have of biographical on the Franklin Pierces. Are  
they, for instance, the President and his Lady?? Any

description or information would be gratefully received

by Reginald F. French  
20 Grosvenor House. P.S. The check list will be

printed as the Nov. Bulletin of the Conn. Historical  
Society (1 Elizabeth St., Hartford)



THE UNIVERSITY OF ARIZONA  
TUCSON

UNIVERSITY ART GALLERY

Loan Requests Approved or Pending for John Marin  
Exhibition, February 9 through March 10, 1963

<u>Title</u>	<u>Lender</u>
Rocks, Sea and Boat - Small Point Maine, 1932	Walker Art Center, Minneapolis
Landscape, 1926	Joslyn Art Museum, Omaha
Mt. Morse, Maine	University of Georgia
Red and Silver Landscape	Brooklyn Museum

Note: All but one of these paintings are Watercolors; the  
one is an oil.

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th STREET • NEW YORK 19, N.Y.

prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be presumed that the information  
may be published 60 years after the date of sale.

October 8, 1963

Dear Mr. Todman:

On behalf of the trustees of the Whitney Museum of American Art I want to thank you and Mr. Goodson for your contribution of one thousand dollars to the Museum's Building Fund. It was most generous of you to make this contribution in addition to your assistance to the Building Fund through the exhibition at The Downtown Gallery, "Visual Art by Performing Artists." These evidences of your interest in American artistic creation are deeply appreciated by the Museum's trustees and staff.

May I say how much I personally enjoyed your hospitality on the opening night? It was a festive occasion, and I know that everyone had a very good time.

Again, very many thanks for your generosity,

Sincerely yours,

Director

Mr. William S. Todman  
Goodson-Todman Productions  
375 Park Avenue  
New York 22, N.Y.

LG: jp

GOODSON-  
TODMAN  
PRODUCTIONS

NEW YORK

375 PARK AVENUE • NEW YORK 22, NEW YORK • PLAZA 1-0600

W. S. TODMAN

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SEPTEMBER 30TH, 1963

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

MANY THANKS FOR YOUR VERY NICE LETTER OF SEPTEMBER 28TH. AS I SAID IN MY PREVIOUS LETTER, WE WERE ALL VERY PLEASED WITH THE OUTCOME OF THE SHOW.

IT IS GOOD OF YOU TO OFFER TO MATCH OUR GIFT TO THE WHITNEY WHICH, AS YOU MAY BE AWARE, WE SENT TO MR. GOODRICH LAST WEEK.

I AM IN ENTIRE AGREEMENT WITH YOU THAT WE ALLOT A GOOD DEAL MORE TIME AND EXTRA PERSONNEL SHOULD THE SHOW BE REPEATED. FOR ONE THING, INVITATIONS SHOULD HAVE GONE TO "FRIENDS OF GOODSON-TODMAN" AS WELL AS THE WHITNEY'S MAILING LIST. MANY OF OUR FRIENDS AND CONTACTS WOULD HAVE BEEN DELIGHTED TO COME TO THE PREVIEW HAD THEY RECEIVED INVITATIONS, AND THE WHITNEY THEREBY COULD HAVE MADE MORE ON THE TICKET RECEIPTS. WE HAVE LEARNED ALOT WITH THIS SHOW, AND SHOULD IT BE HELD AGAIN, WE WILL, HOPEFULLY, KNOW BETTER!

AGAIN, MRS. HALPERT, MANY THANKS FOR ALL YOUR TIME AND EFFORT. I WOULD CERTAINLY LIKE TO DROP BY THE GALLERY AT A LESS HECTIC TIME THAN MY LAST VISIT! BY THE WAY, I AM DISTRESSED THAT MY FEEBLE ATTEMPT AT HUMOR DID NOT HIT HOME. BEING A FAIRLY ACTIVE GALLERY-GOER, I AM VERY MUCH AWARE THAT MY PICTURE WAS HUNG IN A FAVORED SPOT...BUT THE HEAT WAS AGAINST US THAT NIGHT!

BEST REGARDS,

BILL TODMAN

WST/EBC

October 14, 1963

Mr. E. Lucini  
Studio di Grafica e Pubblicità per l'Industria  
Novara via San Gaudenzio 17  
Italia

Dear Mr. Lucini:

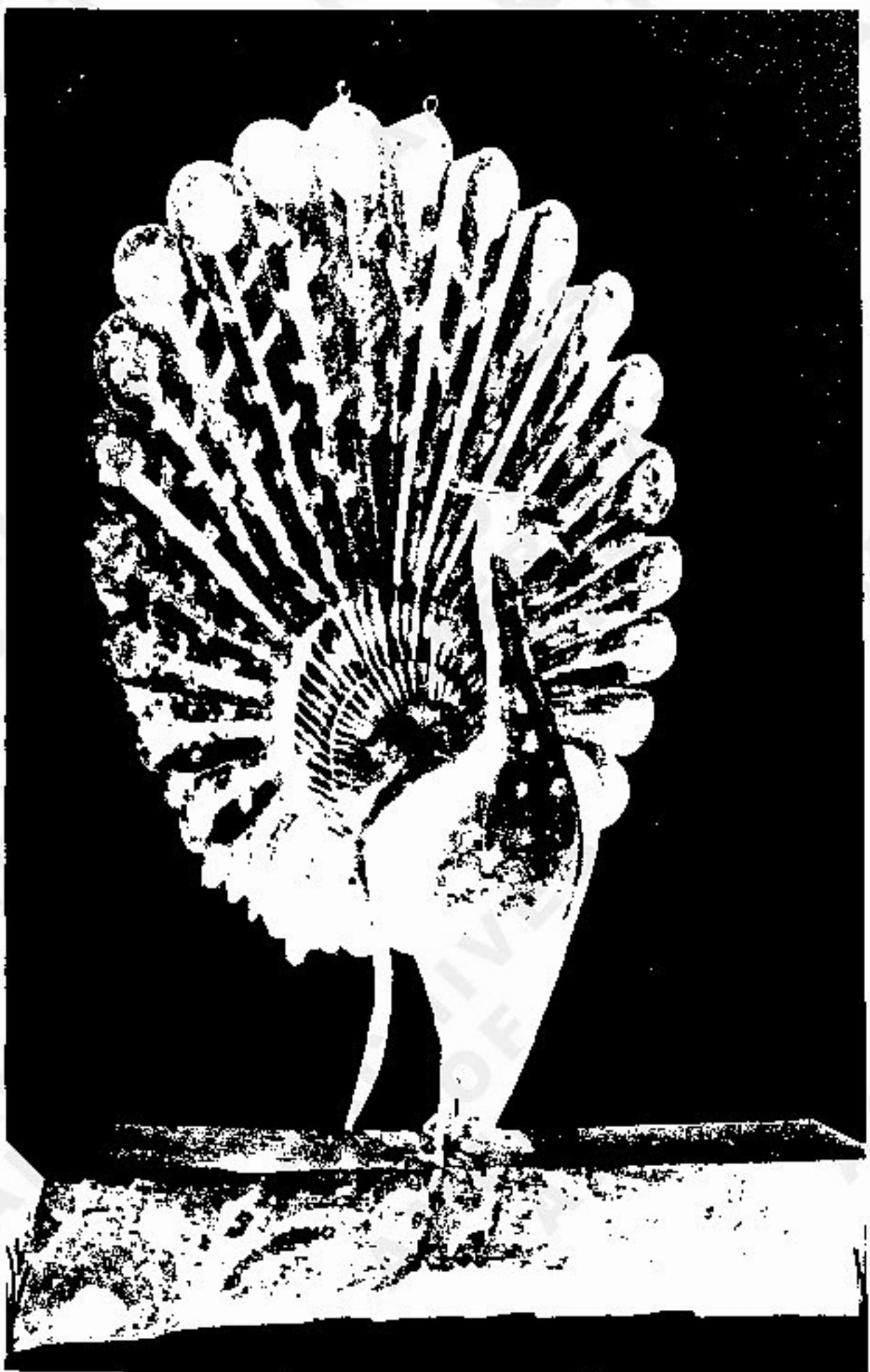
Much as we would like to cooperate with you, it is  
impossible to do so in view of the fact that a large  
exhibition of Mr. Shahn's work is being circulated by  
the Museum of Modern Art throughout Europe and will  
not be back for at least three or four months.

If you or one of your representatives plans to be in  
New York, we will be very glad to show you photographs  
for future selection.

Sincerely yours,

EGH/tm

rier to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MARION KOOGLER McNAY ART INSTITUTE  
SIX THOUSAND NORTH NEW BRAUNFELS  
SAN ANTONIO 9, TEXAS

2 October 1963

Dear Edith:

For some time I have been thinking about a large, retrospective exhibition of Georgia O'Keeffe, and I would appreciate very much your candid thoughts on the subject.

I am thinking in terms of a show as large as the Dove exhibition, and accompanied by a similar catalogue. To my mind Miss O'Keeffe has been badly neglected and a comprehensive exhibition is timely. I would also be thinking of a show to travel.

We celebrate our tenth anniversary next year, that is, starting in November 1964, and I would like to think of this as a possibility. Do please let me know what you think of the availability of material, and the availability of Miss O'Keeffe herself.

When it comes to the catalogue quite frankly I would prefer to write it myself. On the other hand there are still living many people who have vivid, personal experiences with her, and reports of them that should be published, so there might be more than one essay.

I feel confident that our most august institutions would want to be party to such a project, but of course it cannot be undertaken on the proper scale unless it enjoys both your and Miss O'Keeffe's full cooperation.

Please be perfectly frank and tell me what you think of such a project, and what the artist's reaction will probably be.

No date has been set as yet, but sometime in the spring of 1965 I should think, at the moment.

Many thanks, and all best regards.

John Palmer Leeper  
Director

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

BY AIR

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October 11, 1963

Miss Lily Singer  
Art Department  
New York Herald-Tribune  
230 West 41st Street  
New York, New York

Dear Miss Singer:

At Mrs. Halpert's request I am sending you the enclosed list of addresses in Hawaii for Mr. Eyer as well as a copy of the introductory letter Mrs. Halpert wrote to Carl Wright at the Star Bulletin.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

near future and perhaps I can coax you down to have a drink with me with no art talk - just good clean fun. My very best regards.

Sincerely yours,

PGH/tm

P. S. The Whitney would not be opposed to getting additional contributions if someone in the firm breaks down.

and were divided into groups by 250 mg/kg body weight (n = 3 / group). Control and test animals were fed at 0.06, 0.1, 0.25 and 0.5% (w/w) chitosan except



# Grolier INCORPORATED

PLaza 1-3800

25 West 45th Street  
Grolier Building ~~250 MADISON AVENUE~~, New York ~~10010~~, N. Y.

36

October 1, 1963

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Mrs. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

In our new twenty volume publication, the ENCYCLOPEDIA INTERNATIONAL, we are illustrating the article on Water Color, and hope you can help furnish the material, or refer me to the proper source.

Specifically we are interested in obtaining a selection of black and white photographs of paintings depicting four different types of water color techniques and choices of subject material. I had in mind the artists listed below as representative, but of course, would be amenable to any suggestions you may offer.

Emil Nolde: Freewash  
Joseph M. Turner: Light and white paper  
John Marin: Dry Brush and Wash  
Chagall: Casein (or any artist who is or was proficient in Casein)

Full credit will be given and all material will be returned promptly and in pristine condition. Any costs or fees incurred will be gladly paid.

Since my deadline schedule is extremely close, I would be most grateful for your immediate attention. Please advise.

Sincerely yours,

GROLIER INCORPORATED

*Nora Hicks*

Nora Hicks  
Picture Editor

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

October 12, 1963

Mr. Charles Z. Offin  
30 East 60th Street  
New York, New York

Dear Mr. Offin:

After looking through the entire magazine, I  
finally found our advertisement on page 73 -  
with the exhibition two weeks in progress.

Also, since I am violently prejudiced to the  
color scheme of the magazine, could we request  
that we are placed on the white pages rather  
than on the blues?

Sincerely yours,

EOW/tm

rior to publishing information regarding sales transactions,  
transaction are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
indicates is living, it can be assumed that the information  
may be published 60 years after the date of sale.

September 30, 1963

Rev. Anthony J. Lauck, G. S. C.  
Director, The University Art Gallery  
University of Notre Dame  
Notre Dame, Indiana

Dear Father Lauck:

As I promised, I am now enclosing a catalogue of the  
exhibition I organized for the Jewish Museum in 1954.  
The contents are self-explanatory.

In addition, I am sending a catalogue which contains  
a very short foreword also relating to American Folk  
Art. This is a brief resume of the lengthy foreword  
I used in a catalogue prepared for Colonial Williams-  
burg in 1938 or 1939. Unfortunately, there are no  
copies of the latter available. If I should find dup-  
licates of others in my file, I will send them on to  
you as well.

I hope you are getting on in grand style with your  
exhibition plans and look forward to hearing from  
you in the near future.

Sincerely yours,

EGH/tm

Alvin H. Baum • 135 S. La Salle Street, Chicago 3

October 4, 1963

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Gentlemen:

Will you please send me colored photograph  
slides and costs on the following paintings:

ISAMI DOI

The Vigil

The Coastline

Yours very truly,



AHB:AM

rior to publishing information regarding sales transactions,  
purchasers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October 14, 1963

Mr. Robert A. Tannahill  
22 Lee Gate  
Grosse Pointe Farms 36, Michigan

Dear Mr. Tannahill:

The photograph of the Sheeler reached me several days ago and I am writing to express my deep gratitude for your kindness in sending it to us for our records. I hope you won't consider me a bore if I ask whether you could have someone send me the dimensions of this picture together with an indication of the actual medium so that our records will be complete.

It was wonderful seeing you in Detroit and I so enjoyed our get-together. If you plan to be in New York, won't you please let me know in advance so that I can arrange for another visit with you. Meanwhile, my very best regards - and thanks.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

October 7, 1963

Mrs. Louis Allen  
546 South Rimpau Boulevard  
Los Angeles 5, California

Dear Mrs. Allen:

You were very gracious in writing me as you did. Frankly, I didn't think we could make it and am both surprised and delighted that the painting arrived on your birthday.

I am enclosing the appraisal you requested. Many happy returns of September 19th. Best regards.

Sincerely yours,

EOH/tm

October 2, 1963

Mr. Germano Facetti  
Penguin Books Ltd.  
Harmondsworth, Middlesex  
England

My dear Mr. Facetti:

I hope you will forgive me for not answering your cables more promptly. However, there was no indication in your first cable of the Penguin Books association, nor was there any address given. Since my previous correspondence had been with Miss Mavis Hewitt, I had no association with your name, unfortunately, until your very recent cable and finally managed to contact Mr. Shahn who, incidentally, was abroad all summer and has just returned.

When I discussed the matter with him, he pointed out that he has never received less than \$300.00 for a reproduction used as a book cover and frequently the figure is a minimum of \$500.00. However, since so much time has been lost, I finally coaxed him to accept \$200.00 for the reproduction rights.

While we have the customary black and white photograph of the painting in our files, neither Dr. Hyden nor the Gallery has a color transparency. If you are prepared to pay the photographer, we can have it made within three days and can send it to you air mail. The minimum price for making this transparency is \$ 10.

Unless I hear to the contrary by cable, I will go ahead at once.

Again, I regret that the combined circumstances created this delay.

Sincerely yours,

EGH/tm

Mr. and Mrs. Irving Lennick

the gallery last year  
you were not there.  
We'll hope to do better  
this season.

Sincerely yours  
Mildred and Irving  
Lennick

CONTEMPORARY ARTS ASSOCIATION • 4945 FANNIN STREET • HOUSTON 26, TEXAS

October 1, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your letter and we are also most anxious to assemble the show "The Three Ages". I plan to be in New York either the four days of Thanksgiving weekend, or the week following Christmas. I realize these may be busy dates for you, but it is the only time I can get away.

Please let me know which would be more convenient for you.

Sincerely,

*Henri Gadbois*

Henri Gadbois  
Chairman, "The Three Ages"

HG/bjs

*Albert Nash*  
LE 5-1144  
planned 1/29

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 4, 1963

Mr. Harold E. Carson  
Advertising Department  
Winthrop Laboratories  
1450 Broadway  
New York 13, New York

Dear Mr. Carson:

I have just received your letter together with the several copies of VETERINARY EXCERPTS as well as the blueprint of the tinsmith's trade sign.

For your information, the correct caption is listed below.

Indeed you may use this for your cover. However, it is customary for all publications, other than those devoted to the visual arts, to pay for illustrations. May I suggest that you send a contribution equivalent to such a fee directly to the Whitney Museum of American Art at 22 West 54th Street, marking it for their Building Fund. This may be considered a contribution - tax deductible. We are trying to help them in their fund drive and would be grateful for your cooperation.

Meanwhile, you have our permission to use the reproduction and I hope that the corrected data will be helpful to you.

Sincerely yours,

EGH/tm

212 Riverside Park  
Iowa City, Iowa  
September 30, 1963

Dear Mrs. Halpert:

Thank you for your letter of September 28. The information you included will be quite valuable. By the way, that oil formerly in the Washington County Museum of Fine Arts is still at Silberman's. Most of the letters I sent to New York galleries come back with negative replies, a few never reply, but I have turned up a few things floating around.

I'm busy now going through the microfilm of your Marin records from the Archives of American Art. Of course since it was filmed in 1958 I will have to bring my entries up to date when I vist you. I think I could break loose for about a week in the latter part of November. Would that be convenient for a visit to the Downtown Gallery? I'm off to New Haven in October to go through the Stieglitz Archives. If I get to New York at all I will take the liberty of dropping in on the gallery to say hello.

I am grateful for your permission to use your name, and I look forward to seeing you and Mr. Marin, Jr. again.

Sincerely yours,

*Sheldon Reich*  
Sheldon Reich

October 16th 1963

Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York.

Dear Madam

Your address has been given to me by  
the Waddington Galleries as I have in my  
possession a watercolour 19 $\frac{1}{2}$  x 16 signed  
Marin dated 21 and I enclose an Ektachrome  
for you to see.

Would you be interested in seeing the  
original with a view to purchase, or if  
not would you kindly return the Ektachrome?

Yours very truly,

*M. Mitchell-Smith*

Mary Mitchell-Smith (Miss)

ALLYN AND BACON, INC.  
150 TREMONT STREET  
BOSTON 11

11 October 1963

Miss Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

This is a follow-up to my letter of 9 September.

Concerning the drawing by Ben Shahn which we would like to reproduce in the fifth grade book of the MY WORLD OF ART series, we would like to know what has been happening. If it would help matters we will be very happy to write directly to the owner of the work to ask his permission.

If it is not possible to use this particular work we would be interested in using another of Mr. Shahn's line drawings.

Also I noticed from your stationery that you handle Mr. Weber's things. Can you tell us who is the owner of his work "The Juggler"? We would like very much to include this, in color, in our book.

Since our deadline is fast approaching I would appreciate a reply as soon as is convenient so that, if necessary, we can make other arrangements.

Thank you.

Sincerely,

*Yvette Greifer*  
Yvette Greifer  
Art Editor

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

September 20, 1963

Mrs. Esther Bear  
Esther Bear Gallery  
1125 High Road  
Santa Barbara, California

Dear Mrs. Bear:

Mrs. Halpert has asked me to inform you that she has not  
yet received the painting by William Dole.

She will pay for the painting when it has been delivered.

Sincerely yours,

Alice Nash

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



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October 7, 1963

Mr. Hudson D. Walker  
Chairman, "Exhibition Committee  
Friends of the Whitney Museum  
22 West 54th Street  
New York 19, New York

Dear Hudson:

I was just about to start a list of my acquisitions when I realized that the exhibition will not be held until May of 1964 and that, obviously, there is no immediate hurry in filing my list.

Won't you let me know the approximate deadline so that I can make a more positive, "tentative" selection.

Best regards.

Sincerely yours,

EGM/tm

Due to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

DAVID WORKMAN  
180 EAST END AVENUE  
NEW YORK, N.Y.

October 1, 1963

Mrs. E. Halpert  
c/o Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

I am thrilled with my new painting, many  
thanks - next an oil.

Enclosed you will find full payment. As  
you will notice the check is dated on the seventh,  
would you be good enough to hold it until then.

Is it humanely possible to get this pastel  
right away? I have my family coming in from Pittsburgh  
this Thursday and would like them to see it.

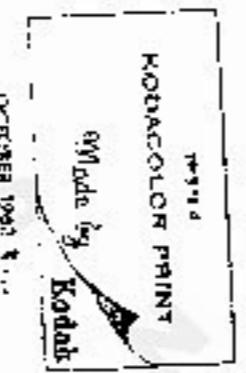
Very truly yours,

David Workman

DW:mme

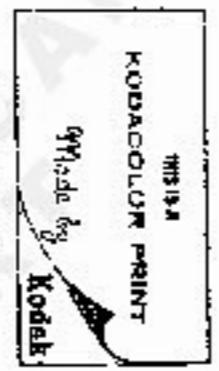
[Encl. Collins 10-14-63]

Property of:  
Mrs. Raymond C. Collins  
27 Hillside Ave.  
Short Hills  
N.J.



[Encl. Collins 10-14-63]

Property of:  
Mrs. Raymond C. Collins  
27 Hillside Ave.  
Short Hills  
N.J.



Page 2  
October 15, 1963  
Mrs. Halpert

plenty of time. Also I will have to go to Europe next spring, which means that the exhibition should be assembled by that time.

The museum, of course, will take care of all packing and shipping expenses and of insurance costs at a value stipulated by the owner.

With my profound thanks for your wonderful cooperation, I am

Sincerely yours,

*Gertrude Rosenthal*

Gertrude Rosenthal  
Chief Curator

GR/jp

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October 7, 1963

Rabbi Robert L. Kahn  
Temple Emanu El  
1500 Sunset Boulevard  
Houston 5, Texas

Dear Rabbi Kahn:

In response to your letter, I regret to advise you  
that I have no record of Mrs. Bertha Shan's address.

If you or a member of the temple plans to be in New  
York in time to select another example from the gal-  
lery or from referring to our photographic records  
so that a substitution may be made, I will be very  
glad to cooperate with you.

Sincerely yours,

EGH/tm

whitehouse  
MANUFACTURING COMPANY

October 11, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I want to thank you for your kindness in sending the photographs with your October 2 letter and agree with you that it is impossible to appreciate the true coloring from pencilled notations. The paintings are of interest and if all goes well, expect to be in New York in the next two or three weeks when they can be seen at first hand.

Sorry to be a little late in acknowledging your letter but I have been literally bogged down with year-end fiscal inventory.

Sincerely,

*Dor Weiss*

D.E.Weiss  
sp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

**R**  
**&**  
**RUDER & FINN**  
**INCORPORATED**

October 3, 1963

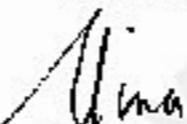
Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Am delighted that Stuart Davis is interested  
and will await further word from you.

I think I know what your note means. Ben  
Shahn did the first poster for Lincoln Center. I  
suspect somebody wanting that poster called you to  
see if you had any. You don't of course, Lincoln  
Center has them all and they can be purchased at  
\$5 a piece. This incidentally was done before I  
joined Lincoln Center.

Cordially,



Nina Kaiden  
Director of Fine Art

NK:nj1

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

October 12, 1963

Mr. John Gordon, Curator  
Whitney Museum of American Art  
22 West 54th Street  
New York 19, New York

Dear Jack:

The four entry blanks you requested are now enclosed.

I'm not quite clear about the "possibilities" as I was under the impression that our new artists who have not previously appeared in your exhibitions were definitely chosen. Does this indicate that you want to look at other examples by these painters, or what? All three have been on our list for several years and to date have not been represented in Whitney shows, and therefore I am writing to ascertain your wishes in the matter.

Sincerely yours,

ECH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 4, 1963

Miss Wora Nicks  
Picture Editor  
Uncolier Inc.  
25 West 45th Street  
New York 36, New York

Dear Miss Nicks:

In reply to your letter of October 1st, I want to advise you that we concentrate entirely on the work of American artists and will have to refer you to the Museum of Modern Art for photographs of all the artists you listed other than John Marin, whose estate we represent.

If you will send your messenger to the gallery on receipt of this letter, I will have several photographs of Marin's work prepared for you so that you may make your own selection. I would suggest that you telephone in advance.

Also, if you are interested in such other major painters in watercolor as Charles Demuth and Max Weber (both deceased) and Charles Sheeler and Ben Shahn, I will be glad to add photographs of their work as well. In any event, I think it would be a good idea if you would call me. I expect to be back in New York from a short trip on Monday, October 7th.

# SAMUEL FIELD - NORTH HILLS YM-YWHA

60-09 Marathon Parkway • Little Neck 62, New York • BAyside 5-6750

Jack Lauren  
Executive Director

October 15, 1963

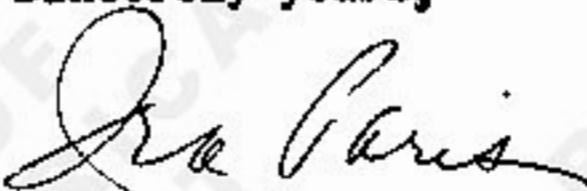
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 St.  
New York, N.Y.

Dear Mrs. Halpert:

We would like to thank you very much for all  
your help in making the Weber show possible. We have  
received many compliments on the selection of paintings  
that were chosen.

We hope you were as gratified with the response  
as we. Thank you again.

Sincerely yours,



Ira Paris, President

IP:MW



A member agency of the Associated YM-YWHA's of Greater New York



Prior to publishing information regarding sales transaction,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

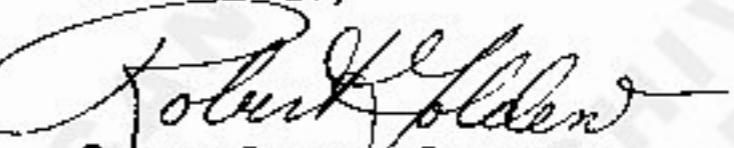
P.O. Box 892  
Woonsocket, R.I. 02895  
OCTOBER 10, 1963

DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK, NEW YORK

SIRS:

I AM CHAIRMAN OF THE COMMITTEE FOR EXHIBITIONS AND SPECIAL EVENTS OF CONGREGATION  
B'NAI ISRAEL. WE ARE IN THE PROCESS OF PLANNING THE BALANCE OF OUR PROGRAMS  
FOR THE REMAINDER OF THIS YEAR. ONE OF MY COMMITTEE MEMBERS HAS EXPRESSED  
INTEREST IN ACQUIRING AN EXHIBIT OF WORKS BY MR. BEN SHAHN. MIGHT YOU BE OF  
ASSISTANCE TO US?

YOURS TRULY,

  
ROBERT GOLDEN, CHAIRMAN  
COMMITTEE FOR EXHIBITIONS  
AND SPECIAL EVENTS

**MUNSON-WILLIAMS-PROCTOR INSTITUTE**

310 GENESEE STREET

UTICA, NEW YORK

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

October 14, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

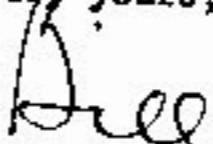
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 St.  
New York, N.Y.

Dear Edith:

I have talked with Ed Dwight about the Stasack and the Broderson, as well as the early Marin oils. He will be in New York the early part of next week and hopes to have an opportunity to see them at that time.

With all good wishes, I remain

Sincerely yours,

  
William C. Murray, President

WCM/dwc

10/16/63

Dear friend —

Here is another  
payment — towards  
the Ben Shahn  
drawing "Love & Joy" —

Regards to Mr.  
Halpert —

Joe Shapow  
P.S. Please send me Bal.  
due statement

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PARK  
GALLERY

20090 Livernois Detroit 21, Michigan

October 4, 1963

Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Edith:

The response to the Shahn's has been excellent. But unfortunately, we do not know the prices. Please send a price list, as soon as possible.

It was good seeing you. The next time I come into New York, which will be in November, I would like to spend some more time with you. Perhaps we could have dinner.

Regards,

*John*

REDBOOK MAGAZINE

McCALL CORPORATION

230 PARK AVENUE, NEW YORK 17, N.Y.

EDITORIAL DEPARTMENT

Edith Gregor Halpert  
The Downtown Gallery  
22 East 51 Street  
New York 22, New York

October 9, 1963

Dear Mrs. Halpert:

Thank you for your letter of October 4.

In the meantime the story that we intended to illustrate with the Shahn painting has been dropped from our schedule.

We have notified the Whitney Museum of this change.  
Thank you again for your interest in this project.

Sincerely,

*Bill Cadge*

William Cadge

*Re*

visor to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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inhaber is living, it can be assumed that the information  
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October 7, 1963

Mr. William M. Sabersky  
628 North La Cienega Boulevard  
Los Angeles 69, California

Dear Mr. Sabersky:

Because there was a large accumulation of summer mail plus a change in personnel, your letter was no doubt filed together with a good many others during the change-over process.

While in the past we were happy to reconsign work by some of our artists and, in the case of Ben Shahn, concentrated on one gallery on the West Coast - Landau - we find it impossible to continue this arrangement as we have an inadequate number of paintings available and a very limited inventory of prints. Shahn was away for four months and since his return has completed two paintings which are in our current 38th Anniversary Exhibition. He is working on a large mural commission and I doubt whether he will produce any additional pictures or prints for some time to come.

I am sorry that I am obliged to answer in the negative.

Sincerely yours,

EGH/tm

*Purchased  
✓ of file sent Dori slides*

October 12, 1963

Mr. Alvin H. Baum  
135 South LaSalle Street  
Chicago 3, Illinois

Dear Mr. Baum:

Thank you for your letter.

As you requested, I am enclosing a color slide of THE VIGIL and other paintings by Loi which we have available. COASTLINE was sold on our opening day, but the other slides and transparencies you will find enclosed are of similar subjects. All of the prices are listed below.

If any of these interest you and you are not planning to be in New York in the near future, we'd be very glad to send the paintings to you for consideration. The only obligation involved will be packing, transportation and insurance fees.

As these are the only prints we have of the slides and transparencies, would you be good enough to return them under any circumstances for our permanent archives files.

THE VIGIL, 1963	30x40"	\$600.00
FLEETING CLOUDS, 1962	22x30"	450.00
LOW CLOUDS OVER KAUAI, 1962	50x40"	800.00
KAUAI DRYLANDS, 1961	26x34"	500.00
KAUAI EROSIONS, 1961	34x26"	500.00

Sincerely yours,

EOM/tm

MRS. EDWARD DEMING ANDREWS  
11 WHITTIER AVENUE  
PITTSFIELD, MASSACHUSETTS

October 14 1963

Dear Mrs. Halpert -

Mrs. Whites phone is  
R.H. 4/8033 (unlisted) and her  
address 116 E. 68<sup>th</sup>. We have  
written her that she may  
hear from you when your  
schedule allows you to  
make plans.

We hope very much  
what we can get together  
as I think we can be help-  
ful as to the Sheeler interests.

tion to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable research whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Should you have any interest  
whatsoever do get in touch  
with me.

Very truly yours.

Edward T. Bryson

University of Notre Dame  
Notre Dame, Indiana

The University Art Gallery

October 15, 1963

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 E. 51 Street  
New York 22, New York

Dear Mrs. Halpert:

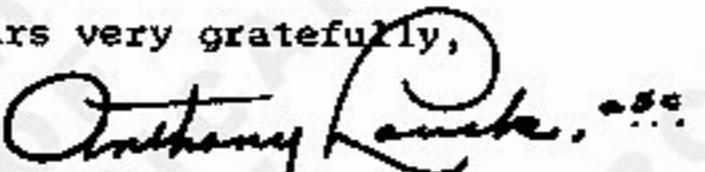
Thank you very much for your lovely letter of October 7. It  
was really an encouraging communication and I appreciate it!

Naturally I fully agree with you about shipping the chalkware  
figurines, and I shall be watching for opportunities to  
have someone pick these objects up if they happen to pass  
by or come to New York. Otherwise we had better just omit  
them from the list of requests which I sent to you.

I understand your predicament about packing and shipping  
and will simply appreciate your doing things as economically  
as possible because of my budget problems at this end.

One thing more, would you be so kind as to tell me several  
of the subjects about which you like especially to speak?  
Also the kind of stipend which your lectures bring? It may  
be that we can arrange a lecture here, on the occasion of  
some exhibition which is similar to the material you speak  
about. With all good wishes to you and my best regards, I am

Yours very gratefully,



Rev. Anthony J. Lauck, C.S.C.  
Director, ART GALLERY

AJL/pz

P. S. Thank you verymuch for the catalogs which we received  
and are now enjoying.

September 30, 1963

Miss Rilda L. Lindley  
Harcourt, Brace and World, Inc.  
757 Third Avenue  
New York 17, New York

Dear Miss Lindley:

Finally we have set the date for the E. E. Cummings exhibition. This will open on October 29th, with a preview party the preceding day, and the exhibition will continue through November 16th.

We are now assembling photographs and, as soon as Mrs. Cummings delivers the tentative selections we have made, we will start preparing a catalogue.

If you have in your files biographical data, would you be good enough to send me a copy so that I may have the correct data to incorporate in my release. I will call you when the final selection will have been made.

Sincerely yours,

EGH/tm

nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be presumed that the information may be published 60 years after the date of sale.

X  
October 4, 1963

Miss Marianne M. Rubner  
1817 Hillcrest Road  
The Villa Bonita Apartments 41  
Hollywood, California 90028

Dear Miss Rubner:

I am very sorry to report that we are still maintaining our policy of concentrating entirely on American art. Since there are about 400 galleries in New York, many of which are supporting European art, I'm sure you will have no problem in placing your artist. Good luck.

Sincerely yours,

EGR/tm



EMMA CLARK

Artist unknown (c. 1830)

ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION

WILLIAMSBURG, VIRGINIA

Printed in England by W. S. Cowell Ltd

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X

BROOKHAVEN NATIONAL LABORATORY  
ASSOCIATED UNIVERSITIES, INC.  
UPTON, L.I., N.Y.  
TEL. YAPHANK 4-6262

October 8, 1963

Miss B. Katley  
Brewster-Badeau & Co., Inc.  
111 John Street  
New York 38, New York

Dear Miss Katley:

In regard to your letter of October 7th, we wish to advise  
that we have not as yet received the repair bill covering the  
damage to the "Eagle".

Sincerely

George Sabine  
Recreation Representative

GS/mv

cc: Edith Gregor Halpert

for publishing information regarding sales transactions  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

October 14, 1963

Mrs. Melvin S. Black  
3370 Washington Street  
San Francisco 13, California

Dear Mrs. Black:

As our bookkeeper was away for more than a week, we  
are rather late in sending the enclosed check and  
hope that you will bear with us.

I am sorry that we were obliged to put you to all  
this trouble and hope to make up for it in the fu-  
ture. Do come in to see us when you are in New York.

Sincerely yours,

EGR/tm

JACOB SCHULMAN  
38 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

October 8, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 21, New York

Dear Edith:

I am sorry I missed you on my  
visit Saturday. I saw the 38th Anniversary  
Show and it was most exciting.

I was wondering whether Ben Shahn's  
"Warsaw, 1943" was available and what the  
price would be.

Many thanks.

With kindest regards, I am

Sincerely,



JS:KB

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

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October 1, 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

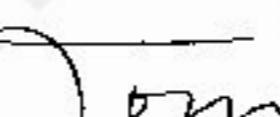
Dear Edith:

Because of your many kindnesses to us and the fact that my E. E. Cummings painting is small, I am taking the liberty of sending it on to you prepaid and with instructions that it be returned collect. This implies absolutely no obligation on your part to use it as I am sure you know, I am just assuming that given a choice you would prefer seeing the thing itself. We are shipping it under Railway Express at a declaration of \$550 which I would consider adequate insurance for you to place on it if you do decide to use it.

Our exhibition "Signs of the Times" will be shown here December 6 through January 19 and in the Addison Gallery in February following which it will be disbursed to the various lenders. It is shaping up beautifully, our most recent good fortune being that the Berman collection of 19th century posters has been made available to us.

My best as always.

Sincerely yours,

  
Thomas S. Tibbs  
Director

TST/go

Wm. Fane  
Dan Bain



OFFICE OF  
THE DIRECTOR

UNITED STATES INFORMATION AGENCY  
WASHINGTON

October 16, 1963

prior to publishing information regarding sales transactions,  
both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dear Mrs. Halpert:

I am answering your kind letter of October 7, 1963, to Mr. Murrow since, as you know, he is still in the hospital. We appreciate your offer to entertain the Soviet personnel which will be accompanying the Soviet Graphic Arts Exhibit to the United States in November. A USIA officer will be accompanying the Exhibit in a liaison capacity. As soon as he is named, I shall ask him to be in touch with you to make the necessary arrangements.

As you may have read in the New York Times, our Graphic Arts Exhibit is off to a fine start in Alma-Ata where, during the last week, more than 12,500 persons have attended the show daily.

Thanks again for your help in preparing the guides for this important job.

Sincerely,

Donald M. Wilson  
Acting Director

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

JACOB SCHULMAN  
36 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

October 11, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Many thanks for your letter of  
October 9.

If Shahn's WARSAW, 1943 has not as  
yet been sold, I would very much appreciate  
an opportunity of acquiring it.\* I will cer-  
tainly stop by to see you on my next visit  
to New York.

In the meanwhile, with kindest re-  
gards, I am

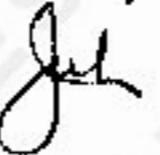
Sincerely,



JS:KB

P. S. Enclosed herewith is check on account.

\* If available, I will buy it!



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purchaser is living, it can be presumed that the information  
may be published 50 years after the date of sale.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 3-3707

riov to publishing information regarding sales transactions.  
Searchers are responsible for obtaining written permission  
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October 4, 1963

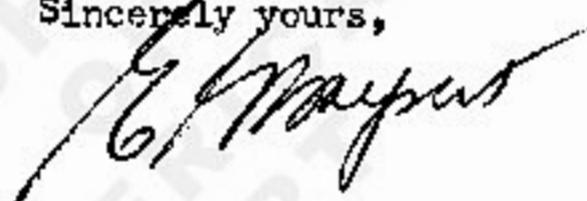
Mr. Reginald F. French  
20 Grosvenor House  
Amherst College  
Amherst, Massachusetts

Dear Mr. French:

Because the gallery did not reopen until mid-September, your previous correspondence did not reach me until very recently. Unfortunately, during the period of redecorating the gallery, all our archives were sent to the warehouse and I have just had an opportunity to get at the books.

Won't you please advise me whether it is not too late to send the information on to you. I recall we had some correspondence about the Pierce portraits some years ago, when you or your assistant determined that the pair of portraits I own is correctly titled. However, I will be glad to go through our files the moment you advise me whether you are still interested in obtaining this information together with the portrait of THE WOMAN OF NATICK. Incidentally, Mr. Robinson of the Springfield Museum has the data on the latter as well as on the painting entitled THE PLAGUE OF DARKNESS.

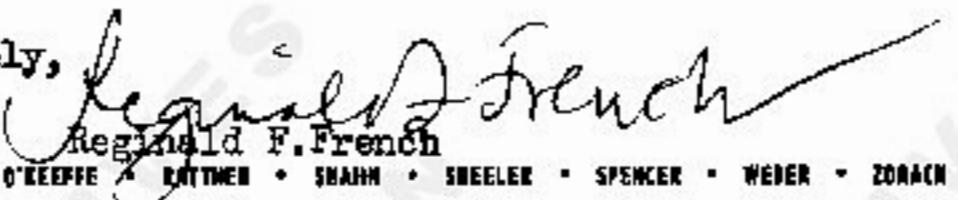
Sincerely yours,



EGH/tm

Dear Mrs. Halpert, I called Mr. Robinson but he could not find any information on these pictures so we shall have to omit these details from the Checklist, I am sorry to say. However we should be interested, when you do get your archives out of the present closure, to have complete information on the three portraits. My best wishes to you,

sincerely,



Reginald F. French

657 So. Pleasant St  
DAVIS • DOVE • KARHOL • KUNIYOSHI • MARIN • O'KEEFFE • O'LEARY • SHAW • SHEELER • SPENCER • WEIER • ZORACH  
Amherst, Mass.



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September 30, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Many thanks for your time last week, and I will be most interested to talk with you further about the Davis-poster question whenever you think the time appropriate.

Cordially,

A handwritten signature in black ink, appearing to read 'Nina'.

Nina Kaiden  
Director of Fine Arts

NK/hs

ROBERT H. TANAHILL  
22 LEE GATE  
GROSSE POINTE FARMS 38, MICHIGAN

Oct. 12, 1963

Dear Mrs. Halpert,

As I promised, I had St. Sheeler water-color photographed and sent you a photograph Thursday. It is inscribed on the back "1935", the year of his exhibition at the Society of Arts and Crafts. I imagine this particular water-color is somewhat prior to 1935.

I also wrote Mrs. Sheeler, hoping it would recall the very happy time we had when he was here at the time of his exhibition.

We all enjoyed your talk at the Museum lately and I particularly enjoyed the talk we had about old times.

With very kind personal regards,

Cordially,  
Robert Tannahill

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October 14, 1963

Mrs. James Sibley Watson Jr.  
6 Sibley Place  
Rochester, New York

Dear Mrs. Watson:

Thank you so much for being generous and most cooperative in relation to the E. E. Cummings exhibition.

We have finally assembled all the material for the show and I am sending you a list of those which we should like to have for this occasion. I am eager to have all of them here so that we may make the final selection based on the actual space available.

The list I am enclosing refers specifically to those photographed and identified. In addition I am returning a number of slides as I have no identification for these and, thanks to Mr. Prior, I can get the titles, dates, and dimensions when I return the slides to him via special delivery today.

I am sure that Harris Prior passed on word to you that the private opening will be held on Monday, October 28th from five to seven o'clock and I sincerely hope that you will arrange to join us that afternoon.

A copy of this letter, as well as the list and the slides are being addressed to the Memorial Art Gallery to facilitate prompt shipment of the pictures to us and to lighten the burden for you. Needless to say, we are exceedingly grateful for your cooperation in helping us make the exhibition an important event in New York on the 28th.

Sincerely yours,

EGH/tm

CARNEGIE INSTITUTE OF TECHNOLOGY  
SCHENLEY PARK  
PITTSBURGH 13, PENNSYLVANIA

DEPARTMENT OF  
PAINTING, DESIGN AND SCULPTURE

TELEPHONE: 621-2800  
AREA CODE 412

7 October 1963

Dear Mrs Halpert,

I am sending back the list to show which we should like to have sent here. If you want to make substitutions, that will certainly be alright with us. The only one I really "don't get" is Sunset Hawaii, an early one which feels out of character with the others.

"Modest" we shall use on the announcement but do not need otherwise. This one, by the way, intrigues me because it is nothing like the signature which appears on "Sunset". I assume it is an adopted symbol.

The Berkeley Express Co. will be getting in touch with you soon because they wanted to have the works on hand about the 12th of this month. I told them to take whatever you gave them, eight or more.

I have great hopes for this show and feel it will be an unusual one of considerable interest. It should get back to you about February 10 minus any we can sell.

I am very grateful to you. Generous cooperation is surely your watchword.

Sincerely,

*R. B. Beaman*  
R. B. Beaman  
Exhibition Chairman

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October 4, 1963

Miss Rosemary Price  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis 4, Minnesota

Dear Miss Price:

Thank you for sending us the release of your forthcoming exhibition FOUR CENTURIES OF AMERICAN ART.

Would you be good enough to refer this note to Mr. Weinhardt so that we may obtain a copy of the catalogue which no doubt will be ready for distribution in November when he will supervise the installation and opening of the exhibition. If there is any charge for this catalogue, please send the bill with it.

Many thanks for your cooperation.

Sincerely yours,

FGH/tm

October 15, 1963

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

Edith Gregor Halpert  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Felix is away in Europe on business but is expected back shortly. I will call his attention to your letter as soon as possible so that you will hear from him in the not too distant future.

Sincerely yours,

*Caroline Witsm*

Assistant to Mr. Landau

prior to publishing information regarding sales transactions, collectors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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October 9, 1963

Mr. Jacob Schulman  
34 North Main Street  
Gloversville, New York

Dear Jack:

I'm so sorry to have missed you on Saturday. For your information, I was machetaniste at the church wedding of Bill Lene and his beautiful bride, after attending the opening of a show we assembled for Sam Hunter at the Rose Museum, Brandeis University the evening before and did not return to New York until late Sunday.

Gosh, if I'd know you were coming, I'd have gotten you to translate the Hebrew script on the marvelous "MAPSA", 1943 painting - produced in 1963. The price of this is \$3500.00.

To come in soon again.

Sincerely yours,

TGH/tm

October 14, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am a graduate student at the University of Pennsylvania in the department of art history. At present I am working on a study of the influence of cubism on American painting during the second decade of the twentieth century. In particular I am concerned with the paintings of this period by Charles Demuth, Arthur G. Dove, John Marin, Man Ray, Joseph Stella, Charles Sheeler, Morton Schamberg and Max Weber.

I would like to find a dissertation topic in this period of American painting and am considering a study of Charles Demuth. I am writing to you at the suggestion of my advisor, John McCoubry. Because of your knowledge of this area of American painting I would appreciate very much talking to you about my problems. The most convenient time for me to come to New York would be on a Thursday.

Sincerely,

*Peter V. Moak*

Peter V. Moak

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WINTHROP LABORATORIES 1450 BROADWAY NEW YORK 18, N.Y.

Area Code 212 Lackawanna 4-6400

Cable Address: STE&LDRUG NEW YORK

October 2, 1963

Miss Edith Halpert  
1% Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Miss Halpert:

From the Sandak file of fine art color slides we have hopefully selected "Anonymous - Pheasant (trade sign) sheet iron - Early 19th Century - Coll. Edith Halpert, N. Y." as an appropriate color subject for a forthcoming cover of our journal of excerpts from the international veterinary medical literature. For your inspection, photostates are enclosed of recent covers and tables of contents to show you the character of this little quarterly which goes to U.S. veterinarians.

May we have permission to reproduce this work as indicated with full, appropriate acknowledgement - as legend from the slide (above) - and perhaps an additional sentence or two on this piece (from your knowledge of it) if possible?

Many thanks for your cooperation.

Cordially yours,

WINTHROP LABORATORIES

A handwritten signature in cursive script that appears to read "Harold E. Carson".

Harold E. Carson  
Advertising Department

HEC:hcw

October 11, 1963

Mr. John Palmer Leeper, Director  
Marion Koogler ~~Conway~~ Art Institute  
6000 North New Braunfels  
San Antonio 9, Texas

Dear John:

For your information, O'Keeffe and the Downtown Gallery have parted. The announcement will be made somewhat later, but I thought I would let you in on this secret.

The reason that there are only two catalogues extant of one-man exhibitions of O'Keeffe's work is that she absolutely refuses to have her paintings travel, and I have suffered agonies with her all these years in this connection. She has a fixation about frames being chipped, etc., and has turned down major shows including the museum in Amsterdam. Fred Night visited her three times in New Mexico and almost convinced her, but she finally sent him a telegram and called it all off, after the expense involved in his trips and the tremendous amount of research he had already done. So much for that. I doubt whether she will change her mind in this connection as it has been a life policy with her and she is getting on. For your information, she was born in 1887 and, if you can subtract good, this adds up to the age of 76.

How are you otherwise? I am delighted that you acquired an O'Keeffe when it was available and I still feel as strongly as ever about her work despite our many disagreements about frames and exhibitions in the past.

Sincerely yours,

ECH/tm

*AFK*

# MUSEUM OF FINE ARTS

49 CHESTNUT STREET  
SPRINGFIELD 3, MASSACHUSETTS

October 7, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

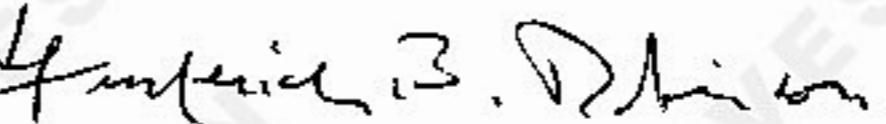
Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Many thanks for lending me the photographs, both of which I'm returning. I should assume that "The Plague of Darkness" was done about the same time as the other Plagues, such as our "Death of the First Born." It seems to me it has been fairly well established that these Biblical scenes were done after he gave up portrait painting because of lack of patronage. This, therefore, would mean that in the late 70's and 80's he was working on these subjects.

With every good wish.

Sincerely yours,



Frederick B. Robinson  
Director

FBR:cm

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October 16, 1963

Mr. Peter V. Moak  
Department of Art History  
University of Pennsylvania  
Philadelphia, Pennsylvania

Dear Mr. Moak:

In response to your letter, much as I would like to be of service to you, you can well appreciate the fact that, with several hundred students writing dissertations and being referred to me, it would be impossible to attend to the gallery routine involved in a business such as this.

The Museum of Modern Art has an excellent library which includes publications on all of the artists you have listed. Retrospective one-man shows were held there of the following artists: Demuth, Marin, Sheeler and Weber, thus making much more valuable material available.

I'm sure they will be glad to place such material at your disposal.

Sincerely yours,

EGH/tm

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October 12, 1963

Dr. Milton Gardner  
247 South Merrick Avenue  
Merrick, L.I., New York

Dear Dr. Gardner:

As you requested, we have checked your records and find  
that there is a balance now of \$700.00, as you indicated.  
This includes your payment dated October 1st, which had  
not been recorded in our September 30th statement. In  
other words, this balance of \$700.00 is correct as of  
this date.

Sincerely yours,

Tracy Miller,  
Bookkeeper

XJ  
October 4, 1963

Dr. Edward Ewing Andrews  
11 Whittier Avenue  
Pittsfield, Massachusetts

Dear Dr. Andrews:

I was very pleased to learn that your article on "Sheeler and the Shakers" will appear in ART IN AMERICA in the near future.

If I think of some way of reaching Mrs. Cowden more successfully than you have, I certainly will try. She must be rather ancient at this time, but I will dig around to ascertain whether she has any children or any friends with whom we can communicate.

Just before your letter arrived, or rather coincidentally with my note to you, I sent a letter to Mrs. Miller to which I received a reply the very day your communication reached me. I hope that we can get this matter straightened out before long as I would hate to see the collection leave Hancock. However, I think the Sheelers are eager to get this off the agenda and we may have to sell the collection to one of the other institutions which have expressed tremendous interest. I am in the embarrassing position of a go-between and certainly must look after the interests of the Sheelers, as you can well understand.

As you gathered during your several visits to the gallery, my life here is mighty hectic and I would rather not commit myself to any appointment this far in advance. Could you give me Mrs. White's telephone number so that I might call the morning of the 16th or earlier. It will be so nice to see you and Mrs. Andrews and I certainly will do my best.

Sincerely yours,

EDH/tm

October 14, 1963

Mr. Malcolm E. Lein, Director  
Saint Paul Art Center  
476 Summit Avenue  
Saint Paul 2, Minnesota

Dear Mr. Lein:

In referring to my pending file, I find that I did not receive a reply to my letter dated September 5th in relation to the invitation to submit to your Second Biennial National Drawing Competition.

In the letter I indicated that all the artists whose names are listed below or any which are on your list have long passed the period of "submitting" to competitions and have heretofore been invited to participate in exhibitions throughout the country. We cannot make any exception as that would set a precedent. On the other hand, we will be glad to follow your procedure in the case of the newer group of artists comprising Morris Broderson, Robert Osborn, Edward Stasack, and Tseng Yu-Ho.

Won't you please let me know your wishes in the matter and if you decide (I believe you did so for the First Biennial) would you send us the entry blanks for our "masters" and/or the newer group.

Thank you for your cooperation.

Sincerely yours,

EGH/tm

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may be published 60 years after the date of sale.

September 30, 1963

Mr. G. Punte  
Bureau de Surrealisme  
Nieuwe Prinsengracht 88III  
Amsterdam, Holland

Dear Mr. Punte:

Now that the Gallery has reopened for the new  
season, I have taken the opportunity of answering  
your letter.

Much as I would like to assist you, there is no  
catalogue available in relation to the work of  
Georgia O'Keeffe. The only inclusive record of  
her work was published by the Art Institute of  
Chicago many years ago, but that catalogue is  
out of print. If, by any chance, I should come  
across a copy, I will get in touch with you.

Sincerely yours,

EGH/tm

ANDRE PREVIN

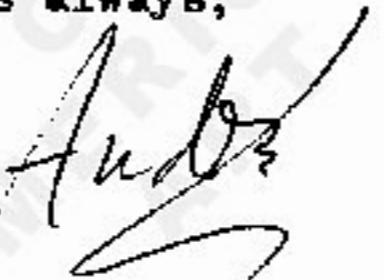
October 5, 1965

Dear Edith:

We need some advice on a painting, and I hope  
you will be kind enough to give it. I saw a  
very beautiful small oil by C.S.Price for sale;  
I know they are quite rare, and this one is,  
I believe, quite something. On the other hand,  
neither Dory nor I have the slightest idea of  
what would constitute a fair price. The painting  
is 16x20, dates from 1924, and the asking price  
is \$3500. I must admit that I am crazy about the  
picture, but, knowing no precedent, I am taking  
the liberty of asking you whether you think this  
is fair, a bargain, or outrageous. Could you  
possibly advise us? We'd appreciate it very much  
indeed.

Now that the season has started, are you once again  
swamped under with work? Did you ever find an  
assistant you liked? We'll be in New York sometime  
during the concert season, but probably not until  
after the first of the year. Is there any chance  
of your returning to California again before that?  
We miss you.

As always,



# THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21216 Telephone 839-1733

## EXHIBITION "1914"

Oct. 6 - Nov. 15, 1964

Paintings, watercolors, drawings, prints and sculpture

Due to publishing information regarding sales transactions,  
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Tentative list of artists to be represented by works dated 1914 or attributed to that year:

Archipenko	Hartley	O'Keeffe
Arp	Hassam	Orosco
Bakst	Heckel	Orpen
Balla	Henri	Pascin
Barlach	Hodler	Pechstein
Beckmann	Hopper	Pevsner
Bellows	Jawlensky	Picabia
Boccioni	John (Augustus)	Picasso
Boldini	Kandinsky	Prendergast
Bonnard	Kirchner	Redon
Bourdelle	Klee	Renoir
Brancusi	Klimt	Rivera
Braque	Kokoschka	Rodin
Compdonk	Kollwitz	Rouault
Carre	Kuhn	Sargent
Chagall	Kupka	Schmidt-Rottluf
Davies	Lachaise	Sagonzac
Davis (Stuart)	Laurencin	Severini
de Chirico	Laurens	Sickert
Corinth	Leger	Signac
de la Fresnaye	Lehmbruck	Sloan
Delaunay	Lipchitz	Stella
Demuth	Luka	Soutine
Denis	Macke	Utrillo
Derain	Maillol	Vlaminck
Despiau	Malevich	Van Dongen
Dix	Marc	Vuillard
Dove	Marcoussis	Weber
Duchamp	Marin	Wier
Duchamp-Villon	Marquet	Wouters
Dufresne	Matisse	Zorach
Dufy	Maurer	Zorn
Ekins	Metzinger	
Eliashemius	Modigliani	
Ensor	Mondrian	
Epstein	Monet	
Feininger	Moreau	
Friesz	Muller (Otto)	
Glassco	Munch	
Gleizes	Naedelman	
Gris	Holden	



October 9, 1963

Mr. Allan Emil  
60 Sutton Place South  
New York 22, New York

Dear Allan:

I was so tied up yesterday I did not get a chance to look up our records. Now I am prepared to furnish the information.

In 1961 we sold a late but smaller painting by Kuniyoshi to the Dallas Museum of Fine Arts. Based on the price received at that time, I can certainly give you a valuation of \$9000.00. on BROKEN OBJECTS, 1944.

I found a note on my return from Boston to the effect that you and the Rubins were here and wanted prices on the Lachaise in the glass case - the figure on this is \$2500.00 - and the Epstein head you inquired about is \$5500.00. It is an early cast which I purchased directly from the artist.

I am so sorry to have missed you on one of your rare visits and hope you will come in again soon.  
Love to Kate.

Sincerely yours,

DGH/tm

October 14, 1963

Mr. Felix Landau  
702 North La Cienega  
Los Angeles 69, California

Dear Felix:

If you will refer to your record, you will find  
some correspondence that passed between us in May  
of this year, when you promised to clear up the  
consignment situation in a few days.

You realize, of course, how important it is for us  
to keep our records straight and, at this time, when  
we have so little of the Shahn material available  
because he has been occupied with three major mural  
commissions, it is vital that we get all the material  
back from consignments and particularly so in cases  
where it has been out for a long, long time - and  
this, of course, applies to you.

Won't you please be a good guy and get this matter  
settled so that I don't have to spend my Sunday eve-  
nings at home dictating letters. Perhaps if I succeed  
in making you sympathetic in connection with my extra-  
curricular duties, you will make a snappy reply and  
return all the consignments which have not been sold  
plus a check for those which have.

Needless to say, I shall be most appreciative. My  
very best to Nitzi.

Sincerely yours,

EOH/tm

*Erth. art*  
Mr. William E. Steadman, Director  
University Art Gallery  
The University of Arizona  
Tucson, Arizona

October 4, 1962

Dear Mr. Steadman:

Thank you for sending me the information in connection with the Marin exhibition.

I note that there are many date gaps in the collection thus far and would suggest adding a number of paintings in both media belonging in the Marin Estate, or the private collection of Mr. and Mrs. Marin, Jr., as well as some "hot numbers" owned by private collectors whom I know will be willing to cooperate.

Is there any possibility of your coming to New York? I deeply regret that you did not phone the gallery, as at least three of us were here directly after Labor Day getting the current show organized. Since there is quite a bit of time before the scheduled date, it would be wonderful if you could arrange a special trip. We have a complete photographic file here of all the Marin paintings--oil and watercolor, together with the names of the owners. With the nucleus you already have the show should be terrific, with the urgent additions of which you can decide when you go through our record books; otherwise perhaps we can send you a list of suggestions, with the pertinent data.

Meanwhile, I can also ascertain when the U.S.I.A. exhibition will end abroad and the pictures will be returned. A number of the Fleischman paintings are included, as well as other major examples available for loan.

I will look forward to hearing from you shortly.

Sincerely yours,

E.G.H.  
E.G.H. 8/22

SAMUEL K. FRESHMAN  
PHILIP F. MARANTZ  
DAVID COMSKY  
HARRY MOCK, JR.  
M. ALAN BUNNAGE

FRESHMAN, MARANTZ & COMSKY  
ATTORNEYS AT LAW  
SUITE 530  
9171 WILSHIRE BOULEVARD  
BEVERLY HILLS, CALIFORNIA 90210

October 16, 1963

TELEPHONES  
CRESTVIEW 3-1870  
TREMONT 8-1870  
CABLE ADDRESS  
PREMACOM

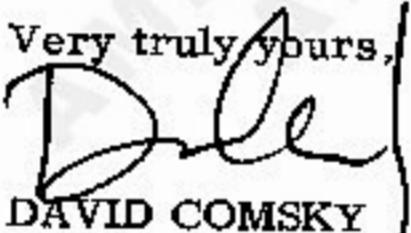
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*NYC  
10/16/63*  
Downtown Gallery  
32 East 51st Street  
Manhattan, New York

Gentlemen:

I am a private Art collector and it has been brought to my attention that you handle Ben Shahn.

I would greatly appreciate any kind of a catalogue you have or any other help you might give to me in seeing and/or acquiring his work.

Very truly yours,  
  
DAVID COMSKY

DC:mk

Lend. Ryerson 110-10-63

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